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THE
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THE ILLUSTRATIONS.

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2. TEASING THE PET. Engraved by R. C. BELL, from the Picture by F. MIERIS, in the Royal Collection at Buckingham Palace.
3. FLORA. Engraved by R. A. ARTLETT, from the Statue by TENENANI, in the possession of the Queen.

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In answer to Correspondents, we think it right to observe that it does not necessarily follow that a new Subscriber to the ART-JOURNAL need obtain any preceding volumes of the work, although it may be desirable that he acquire the volumes for 1855 and 1856, inasmuch as the Engravings from the Royal Galleries were commenced in January, 1855.

The Part for January, 1857, contains no "continued" articles, and therefore reference to parts preceding is not necessary.

We refer with much satisfaction to the many opinions that have reached us to the effect that the number for January, 1857, is marked by increased excellence in various departments; that excellence it will be our duty to maintain.

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THE BOOK OF THE THAMES will be continued from month to month; and the Authors will be much indebted to Correspondents who will direct their attention to any errors they may notice, or for assistance of any kind which may be useful to them in the progress of their task.

It will be our duty to pay minute and careful attention to the wants and wishes of Manufacturers, and frequently to report their progress. We are fully aware that in this important feature of the Journal consists its larger utility, and that from this source the public have derived especial benefit.


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THE ART-JOURNAL.



LONDON, AUGUST 1, 1857.

ON THE
EXHIBITION OF ART-TREASURES
AT MANCHESTER.

BY DR. G. F. WAAGEN.



THE Exhibition of Works of Art at Manchester is an event interesting, not alone to all lovers of Art in England, but throughout Europe and the United States; where I have observed, within the last ten years, public interest in matters of Art has increased in a remarkable manner. It may be safely asserted, that never before has an Art-exhibition taken place which has so fully realised all the expectations it was calculated to excite. With equal certainty it may be said, that in no other country than England could such an exhibition be accomplished, since here alone are found the indispensable conditions for such an undertaking. The first of these conditions is, of course, the existence of the necessary treasures of Art in the hands of private individuals; and in this respect no country can compete with England. Few persons indeed can, from personal experience, form an opinion so satisfactorily as myself: during six different visits to this country I have spent nearly two years in the search for these treasures of Art; and although in this period I have seen about one hundred and fifty larger or smaller private collections of works of Art, more or less celebrated,—sculptures, pictures, drawings, engravings, works in ivory, enamel, jewellery, majolica,—in short, all that in England is included under the name of articles of *verth*, I am still far from having come to the end of my search, and continually meet with new collections.

But however fully this first condition is realised, a second is equally requisite to ensure the success of such an undertaking. This is found in the national spirit of association and co-operation which exists more widely in this country than in any other, attended though it may be by considerable sacrifices, whenever an object of importance to the nation at large is to be attained. It is, however, necessary to know intimately, as I do, the value which collectors in England attach to the works of Art in their possession, to appreciate this sacrifice in its full extent. I am well aware, from my visit to Manchester, that the committee for managing this exhibition have felt to the utmost the responsibility they have undertaken, and have consequently taken the greatest care and precautions for the preservation of the works committed to their charge; nevertheless it is impossible to overlook the risk inevitably attending their transport and exhibition. Great, however, as is this risk, in a pecuniary point of view—considering the high price which good pictures realise (for instance, Lord Hatherton has refused an offer of £5000 for the *chef-d'œuvre* of Hobbema which he has sent to Manchester)—there is yet a higher estimate which the true lover of Art attaches to the works in his possession; they are treasures of artistic value not to be replaced. Another consideration must not be lost sight of: these Art-treasures are distributed in the apartments which their possessors habitually occupy,

and it is no little sacrifice to their owners to be deprived of these familiar objects of interest, refreshing alike to the eye and mind, for a long period of seven months (including the time occupied by the transport to and fro), especially as the season falls precisely at a time when an Englishman desires to entertain his friends, and naturally likes to show his rooms to the greatest advantage. Notwithstanding, because it was the great purpose of this exhibition, by bringing together the most distinguished works in the above-mentioned branches of Art, to present an opportunity of rare enjoyment and instruction to all interested in Art, and thus to aid in diffusing widely a fundamental knowledge of the Fine Arts, and elevating the public taste, with a laudable desire to carry out these views, a large number of possessors of these works of Art have readily consented to make this great personal sacrifice. Such liberality must be acknowledged with the liveliest gratitude by every well-educated person. Her Majesty the Queen has in this instance, as in everything tending to advance the highest interests of the nation, set a noble example; not only has she contributed a series of *chef-d'œuvre* from her galleries in Windsor Castle, Hampton Court, and Buckingham Palace, but in many of the finest objects of the other departments in the exhibition her Majesty's name will be found attached. His Royal Highness the Prince Consort has emulated her Majesty's gracious intentions. In his well-known letter to the committee, he first recognised the great importance of this undertaking, and indicated the principal points of view to be observed; and he has likewise contributed from his private collection highly interesting specimens of the old Italian, German, and Flemish schools—works of comparative rarity in England. It is true that the smallest contributor to this exhibition, in one view, deserves equal thanks with the greatest, inasmuch as he has assisted according to his means: but it would lead me too far to mention all here by name. I shall therefore name those who, by large or small number of specimens of the chief value in each department, have aided in raising the exhibition to its present importance. In the department of pictures, the Marquis of Hertford's name stands first: the works he has contributed are hung together, and form a rich bouquet, as it were, of the *chef-d'œuvre* of the Italian, Spanish, French, Flemish, and English schools. In the Italian schools must be mentioned pre-eminently Lord Ward, Lord Cowper, and Lord Darnley, without whose contributions these schools in their highest period would be very insufficiently represented. Next in importance are the contributions of Lords Carlisle, Northwick, and Warwick; of Messrs. Labouchere, Baring, Holford, Fuller Maitland; of the Rev. J. Fuller Russell, and of the late Mr. Smith Barry. In the old Flemish and old German schools, the most remarkable specimens are those of the Duke of Northumberland, Lord Carlisle, Sir Culling Eardley, Bart., the Rev. J. H. Heath; Messrs. Beresford Hope, J. H. Green, Lord Yarborough, and Lord Spencer. The later Flemish schools, from Rubens and Rembrandt downwards, are represented the most richly of all by particularly favourable specimens from the following contributors:—the Dukes of Newcastle and Bedford; the Lords Carlisle, Spencer, Darnley, Warwick, Overstone, Yarborough, Hatherston, Ellesmere; the Messrs. R. S. Holford, Thomas Baring, Edward Lloyd, John Walter, Edmund Foster, George Field, Henry T. Hope, Henry Labouchere, F. Perkins, J. Dingwall. The pictures of the Spanish school of especial importance have been sent by Sir Culling Eardley, Bart., William Stirling, the Lords Overstone, Elgin, Stanhope; Messrs. Henry Farrer, W. Morritt, the Duke of Bedford, and George A. Hoskins. In connection with the French school may be mentioned the Lords Carlisle, Burlington, Derby, and Yarborough, and Edmund Foster, Esq. The number of contributors to the modern English school is so great, that I might almost transcribe all the names in the catalogue; and the same may be said of the numerous collection of water-colour drawings.

The English aristocracy and gentry have contributed a great portion of the assemblage of portraits of distinguished persons. The exhibition of miniature portraits is principally furnished from the collections of the Dukes of Buccleuch and Portland. The cartoons and drawings of the great masters

consist mainly of contributions from the excellent collection of the Rev. Dr. Wellesley, at Oxford, that of B. Hertz, Esq., at London, T. Birchall, Esq., and the astronomer Johnson. In the extremely rich collection of engravings, the contributions of R. S. Holford, Esq., the Rev. Dr. Wellesley, Felix Slade, Esq., and Richard Fisher, Esq., occupy the first place. With these names worthily rank those of Mr. J. H. Hawkins, Sir J. S. Hippsley, George Vaughan, F. T. Palgrave, Messrs. Evans, E. Cheney, C. S. Ball, Sir C. Price, M. J. Johnson, the Rev. F. Griffiths, St. John Dent, Esq., Lewis Lloyd; and in etchings of Rembrandt, the Duke of Buccleuch; of Claude Lorrain, the Rev. Dr. Wellesley. In the collection of old wood engravings—especially those which are printed in colours from various blocks (*chiaro-oscuro*)—William Russell, Esq., has given the most interesting specimens from his rich collection. The Rev. Dr. Wellesley's liberality has here again not been wanting,—he has given important specimens, to which Dominic Colnaghi, Esq., has also added contributions. In the large collection of photographs, his Royal Highness the Prince Consort has especially contributed,—photographs after the admirable drawings by Raphael, executed by C. Thurston Thompson, which are preserved in the Royal Library at Windsor, and of Italian buildings.

I come now to the most important contributors in the department of sculpture: the larger examples are, with few exceptions, modern,—since the time of Canova,—and mostly by English artists. As the number of contributors in this instance is almost equal to the number of objects, it is impossible to enumerate them. In the small specimens of sculpture, however, executed in various materials, especially in terra-cotta, ivory, and bronze, the case is rather different. In Egyptian, Greek, and Roman Art, the chief contributor is Joseph Mayer, Esq., of Liverpool, who has here presented many specimens from the collection of these works which he purchased from the well-known collector, B. Hertz, Esq., of London. In the fine medallions of the fifteenth century, also, he stands pre-eminent with the Rev. Dr. Wellesley. The contributions too of the Hon. Ashley Ponsonby, Mr. Pulsky, and Mr. Philipps, deserve to be noticed. Mr. Mayer is likewise in the department of sculptures in ivory, one of the principal exhibitors; he has sent the collection which he purchased from the well-known amateur of Art, Mr. Pulsky, called the Fejervari Collection. In connection with the above, three other contributors may be mentioned in this branch: Colonel Meyrick, who contributes the celebrated collection bequeathed to his family by the well-known archaeologist, Douce; Lord Hastings and Robert Goff, Esq., who have also given choice specimens from their admirable collections. To these names may be joined those of the Rev. W. Sneyd, Messrs. Field, and Falcke, Lord Cadogan, Mr. Edward Cheney, Lord de Tabley, the Duke of Buccleuch, and Mr. Norton, have contributed peculiarly valuable specimens of bronze sculptures.

I come next to the department of metallic vessels for ecclesiastical and secular uses; and here are to be named, above all, the colleges of the universities, and the different corporations and companies, from the importance of their contributions. Together with these may be mentioned Cardinal Wiseman, Messrs. Beresford Hope, the Rev. Dr. Sneyd, the Rev. Dr. Rock, Mr. Arnold, and Mr. Farrer, &c. In oriental vessels, the contributions of Mr. Falkener and Mr. Rhode Hawkins, are of the greatest importance. For an excellent selection of silver vessels of the later and modern time, the public is indebted to Messrs. Hurt and Roskell. In the enamel, as well of the earlier mediæval works, as in the vessels of the celebrated manufacture at Limoges, Colonel Meyrick and Lord Hastings again take the first place; whilst the contributions of the Rev. Walter Sneyd and Beresford Hope are also of the greatest importance. In the department of porcelain, of European fabric, such a favourite one in England, the contributions of S. Addington, Esq., R. Napier, Esq., the Duke of Buccleuch, the Marquis of Bath, and Charles Mills, Esq., are most distinguished; and in the oriental productions those of Lord Cadogan, Edward Falkener, and John P. Fischer. In the contribution of earthenware, nearly allied to porcelain, in which the majolica-ware takes the first place, Lord Hastings again is pre-eminent; and next to him

I may mention Sir Anthony Rothschild. Very remarkable artistic specimens of glass vessels have been sent by Mr. Felix Slade, Mr. R. Napier, Miss Auldjo, the Duke of Buccleuch, the Earl of Cadogan, and Mr. H. G. Nicholson; and when the fragile nature of these articles is considered, a double share of acknowledgment is due to these contributors. In all these departments of ornamental art, the contributions made by the Government from the British Museum and Marlborough House, as well as the Soulagues Collection, purchased by the committee for this exhibition, are highly important features of the exhibition. I need scarcely remark that the Honourable East India Company and the Royal Asiatic Society have contributed most largely to the Oriental Museum: at the same time, the works from the collections of private individuals, especially those of Mr. Fischer, Mr. Falkener, and Messrs. Hewitt, merit peculiar attention.

The highly interesting collection of armour and arms—several specimens of which have a considerable artistic value—is principally indebted to the liberality of Colonel Meyrick.

The simple existence, however, of all these treasures, and the noble liberality of their owners in parting with them, for the accomplishment of a great purpose, would not have sufficed to accomplish this exhibition, unless accompanied by two other conditions, which are only to be found in England: in the first place, the extraordinary wealth which alone can furnish the means for such an undertaking; and secondly, a readiness to incur a great pecuniary risk, in order to attain so important an object, and, still more, to undertake the serious labour and heavy responsibility inevitably attending the accomplishment of such a design. The fact that such an undertaking has been carried out in the first manufacturing town in England, with such happy results, satisfactorily contradicts the oft-repeated assertion, that an appreciation of the highest mental interests of mankind is incompatible with manufacturing pursuits, and confers the highest honour on the town of Manchester. No person, however, can fully estimate the obligations which all persons interested in Art are under to the members of the committee, but one who, like myself, in establishing the Museum at Berlin, has been engaged in bringing together and arranging, from various quarters, a great collection of works of Art.

The first requisite was a building of a size commensurate with the object in view. With the exception of the Palais des Beaux Arts, in which the works of Art were exhibited in the Paris Exhibition of 1855, I have never seen a building containing such collected works of Art so advantageously lighted as this, while the rooms are airy and of felicitous proportions.

The next question relates to the contents of the building. In order to leave nothing undone that could contribute to the success of this great undertaking, the committee, knowing that I have for a long time been engaged in the study of the treasures of Art in Great Britain, applied to me on this occasion; and I most readily have done all in my power to direct their attention to a large number of the most important pictures in this country.

Another important point was the selection of persons best qualified for collecting and placing the objects in each department, and also making a catalogue of them; in this respect the choice made may be considered fortunate. In relation to the pictures of the various schools, this task has been entrusted to Mr. G. Scharff, jun., who is well and favourably known by his public lectures on the history of Art, as well as by his numerous admirable illustrations of various works. In his arrangement he has, as far as the space would permit, classified the various schools in chronological order—an arrangement which has been also very judiciously adopted in the gallery of portraits, in the English school, in the drawings, engravings, and the collection of armour. This system has, above all, this great advantage,—that each work of Art appears as a link in a great chain, which receives an influence from the one preceding it, and imparts an influence to the one following. Each work is thus illustrated and made intelligible, while instruction is combined with enjoyment. Following this arrangement, the old pictures commence with some specimens of the Byzantine school, which served as models to the Italian painters of the thirteenth century. In order

to obtain a right standard of the significance of the Italian painters of the thirteenth and fourteenth centuries, we must first clearly ascertain what it is that guides the painter in every work of Art. This may be defined as the desire to embody the idea present to his mind in a form at once distinct and beautiful—a desire only to be accomplished by that exaltation of feeling which we term enthusiasm, and by a conscientious use of the mechanical means at his disposal. The degree of development of the artist's mechanical means may, indeed, as in the Italian painters of this epoch, be very imperfect. In drawing they do not surpass a simple indication of the principal forms; the heads have something typical; the colouring is at times dim, at times gaudy; whilst we never meet with any general keeping. Yet, notwithstanding such deficiencies, these works make a deep and forcible impression upon all who can appreciate the highest purposes of Art, from their possessing the above most important conditions in a high degree. On the other hand, works of Art which possess fully all those means of representation,—drawing, beauty of form, individual character in the heads, harmony of colouring, and accurate observance of the laws of perspective,—yet if wanting the first of these conditions, a true enthusiasm, do not fulfil the highest purpose of Art, and leave the mind of the spectator cold and unimpressed; as, for example, at an early period, the pictures of a Vasari; in modern times, of a Raphael Mengs. Unquestionably these demands in a work of Art will be found satisfied in a rare degree in pictures like those here collected, of Duccio (No. 12), Ugolino (Nos. 25, 25 f.), and Simon Martini (No. 37), all from Siena, or Taddeo Gaddi (No. 47), of Florence. The desire to give to their pictures a more true expression lead the Italian, Netherlandish, and German schools of the fifteenth century in every part—drawing, colour, perspective, &c.—to a close study of nature. The admirable works of Fiesole, Peselli Pesello, Cosimo Rosselli, Sandro Botticelli, Pietro Perugino, Francesco Francia, Giovanni Bellini, Andrea Mantegna, &c., here presented, exhibit proofs of this. The following epochs of the Italian schools, although not richly represented, are sufficiently so to afford an insight into each, but not to give an idea of the treasures in these schools which England possesses. In the absence of any work of some consequence of Leonardo da Vinci,—properly speaking the founder of the highest period of the art in Italy,—some works by his best pupils, the two by Beltraccio, and a St. Catherine with angels, by Bernardino Luini, serve to represent his style of Art. On the other hand, the exhibition has the rare advantage of containing a true picture by Michael Angelo, "The Virgin and Child, St. John, and Four Angels" (No. 107). Raphael's earliest period, in which he still adheres to the artistic forms and sentiments of his master, Pietro Perugino, is well represented by "The Crucifixion" (No. 123), and the "Christ on the Mount of Olives" (No. 134). The second, or Florentine, period, in which he attains a greater maturity in his knowledge of Art, is represented by the smaller Virgin and Child, from Panshanger (No. 136), the "Bemoaning of Our Saviour" (No. 138), the larger Madonna, from Panshanger (No. 141), and "The Legend of the Girdle" (No. 147). The third, or Roman period, is represented by the old copy of the picture called "The Pearl" (No. 148), together with some tapestries from the cartoons at Hampton Court. Raphael's rival, Sebastian del Piombo, is well represented by a Holy Family (No. 161), and a female portrait (No. 249). Here are likewise two excellent pictures of the Holy Family, by the two greatest Florentine painters of this period, Fra Bartholomeo (No. 118), and Andrea del Sarto (No. 26, Hertford Gallery). The head of the Lombard school, Correggio, is less favourably represented, although the extremely beautiful Angels' Heads (Nos. 166, 167), in the large style peculiar to his fresco paintings, and the Magdalen (No. 165), as a specimen of his wonderful perfection in cabinet pictures, are worthy representatives of this master. Of the two first masters of the Venetian school, Giorgione may be most favourably studied in his picture of "The Daughter of Herodias with the head of St. John" (No. 252), and Titian in his "Europa on the Bull" (No. 259), the Magdalen (No. 261), "The Rape of Proserpine" (No. 262), the so-called Portrait of Ariosto (No. 257), and "The Riposo" (No. 301). The principal picture of the epoch of the Carracci,

toward the close of the sixteenth and in the first half of the seventeenth century, is the celebrated "Three (properly it should be called four) Marys weeping over Christ," from the collection of Lord Carlisle (No. 310). There are some good specimens of the two chief pupils, Domenichino and Guido, as also of Guercino, and the contemporary masters Carlo Dolce, Sasso Ferrato, and Salvator Rosa. There is, of course, no want of excellent works by Canaletto.

The exhibition of the old Flemish and old German schools, although not at all complete, contain specimens sufficient to give a knowledge of its character. In the first of these schools there is a genuine picture by Jan Van Eyck (No. 384), several by Hans Memling (Nos. 393, 397, 398, 399, 401, 402, 403), together with some of the younger Rogier van der Weyden (Nos. 387, 388, 389, 407, 409, 412, and 450). The most important work of this school, however, is "The Adoration of the Kings," by Mabuse (No. 436). The old German school has a picture by the master of the renowned picture of "The Cathedral at Cologne," Stephen Lothener (No. 330), as well as a genuine one by Martin Schongauer (No. 437). Albert Durer is represented by a masterly portrait of his father (No. 462), and Holbein by several portraits, among which are pre-eminent those of Henry VIII. (No. 471), and Dr. Stokesly (No. 489).

The Flemish school, from Rubens and Rembrandt down to the first half of the eighteenth century, is the most completely represented in the exhibition; and this department is in good proportion to the incalculable treasures of this school scattered over England. As these masters are more generally known, and the number here exhibited is large, I cannot particularise individual pictures, but shall content myself with some general remarks. Rubens may be studied in all his various styles—as historical, portrait, and landscape-painter. In history, the most important picture is "The Holy Family" (22); in landscapes, "The Rainbow" (21), from the collection of the Marquis of Hertford. Rembrandt is, in like manner, presented in his various epochs, Genoese, Flemish, and English. Among Rubens' other pupils, Frans Snyders and Jacob Jordaens are very well represented. Terburg, Gerard Dow, Metsu, and Frans Mieris the elder, among the great genre-painters, are somewhat scantily represented, although the exhibition has a *chef-d'œuvre* of each master. Jan Steen, on the contrary, the most spirited of all, appears in his full strength in ten pictures. There are several first-rate works by Teniers. Adrian Van Ostade is also well presented, and Isaac Van Ostade shines forth brilliantly. The same is the case with Nicholas Maas, Pieter de Hooze, and Gonzales Coques. The Dutch animal and landscape-painters occupy a peculiarly prominent place. Among six of the works here exhibited of Paul Potter, of extreme rarity, are two of his *chef-d'œuvre* (Nos. 997 and 998): the seven pictures by Adrian Van de Velde are among his choice works. Dujardin and Berchem are less fully, although well, represented. On the other hand, the ten pictures by Cuypp show that no other country can vie with England in his works. There are eleven excellent pictures by Wouvermans; but the eight pictures of Hobbema form one of the brightest features in the exhibition: the entire Continent cannot produce such *chef-d'œuvre* by this master as are here brought together. Ruysdael is also represented by fifteen pictures, among which are many of his greatest works, together with some sea-pieces. On the other hand, Jan Wynants and Jan Both are feebly represented. The pictures of Philip de Koning and Artus Van der Neer are not numerous, but very good. Among the marine-painters, the favourite of the English, Willem Van de Velde, shines in all his greatness in ten pictures; while on the contrary, Backhuysen, and the admirable Van de Capella, are insufficiently represented. Of the great painters of flowers and fruits, Jan David de Heem and Jan Van Huysum, there are some very good pictures.

The Spanish school is richly illustrated in various ways, in a manner possible in no other country than England out of Spain. In the older school, there is a remarkable work by Morales (No. 508). The great rarity of the works of Velasquez out of Spain creates our astonishment at the large number of

genuine pictures by that master here presented: I would particularly notice the pictures, Nos. 727, 780, 789, 10, 11, 12 (the three last from the collection of the Marquis of Hertford): also the Venus (No. 787). The specimens of Murillo, twenty-six in number, give a very varied acquaintance with his works. Among the historical pictures are pre-eminent "The Virgin in Glory" (No. 641), "The Flight into Egypt" (No. 643), "The Holy Family" (No. 639), "The Virgin and Child" (No. 642), and "The Adoration of the Shepherds" (No. 1), "The Almsgiving Thomas of Villanueva" (No. 2), and "The Holy Family" (No. 5), the three last from the Hertford Gallery. Among the studies from nature, the most remarkable are "The Woman Drinking" (No. 629); and, in portraits, two of himself (Nos. 640 and 632). The exhibition is well furnished with specimens of the other masters of the Spanish school, as Zurbaran, De las Ruelas, Ribalta, Carducho, El Mudo, &c.

The French school is very incompletely represented; works of prominent interest are the following:—"The Triumph of Bacchus" (No. 598), "The Landscape" (No. 600), and "The Four Seasons" (No. 35, Hertford Gallery), by Nicholas Poussin. Of the works of Claude Lorrain, we have, among others, "The Parnassus" (No. 649), "The Riposo" (No. 654), "The Poetical Landscape" (No. 650), and "The Seaport" (No. 655). We may also notice Watteau, Pater, Lancret, and especially Greuze. Notwithstanding some extraordinarily beautiful landscapes by Gaspar Poussin, this master is but insufficiently represented, considering the astonishing amount of treasures by him existing in England.

With regard to the exhibition of pictures of modern artists, the English school (in its most distinguished masters) is represented in a more complete and excellent manner, than was ever the case before. Although I have availed myself of every opportunity of seeing the works of this school, I have here enlarged my knowledge of it considerably, especially with the following masters:—Hogarth, Sir Joshua Reynolds, Gainsborough, Wilson, Stothard, Constable, Turner, Sir D. Wilkie, Patrick Nasmyth, Sir Augustus Callicott, Collins, and Sir Edwin Landseer. It would, however, appear presumptuous in me, a foreigner, to enlarge on individual pictures, as most of the English amateurs who visit the exhibition are better acquainted with these works than I am. I will therefore restrict myself to the general remark, that this exhibition has only confirmed my conviction, that the English school, in all departments of painting, with the exception of the religious, has produced the most remarkable works.

The modern continental schools are, generally speaking, very insufficiently represented. By far the best, however, is the French school, which has admirable works by Ary Scheffer, Horace Vernet, Descamp, Paul Delaroche, Granet, C. Troyon, Meissonier, Rosa Bonheur, Plassan, Fichel, and Chavet.

One of the most interesting portions of the exhibition is, unquestionably, the "British Portrait Gallery," containing 386 pictures, which has been collected by Peter Cunningham, who for several years has been engaged in these pursuits. This gallery comprises celebrated persons of every description, princes and princesses, statesmen, generals, poets, men of letters, musicians, artists, and *beaux esprits*. It may be safely asserted, that no other nation can produce so numerous a collection of the kind, and at the same time interesting as works of Art, of greater or less importance. The portraits of Henry IV. to Henry VIII., are indeed, as works of Art, of little value; but from the latter, downwards, we have here an almost uninterrupted series of distinguished artists. Hans Holbein worthily commences the series, and is followed by Zuccherro, Lucas de Heere, Marc Gerard, Van Somer, Mytens, Jansen, Vandyck, Walker, Dobson, Sir Peter Lely, Sir Godfrey Kneller, Sir Joshua Reynolds, Gainsborough, Sir Henry Raeburn, Sir Thomas Lawrence, and T. Phillips.

Closely allied to these is the remarkable collection of miniature portraits and enamel paintings. This series opens with two of the finest miniature portraits by Holbein—Henry VIII. and Anne of Cleves—in the "glass case" which contains the "Ivories" belonging to Colonel Meyrick. The collection of

the Duke of Portland comprises excellent works by Nicholas Hilliard, Isaac and Peter Oliver, Cooper, and Flaxman. That of the Duke of Buccleuch also contains celebrated specimens of the same artists' works, as well as others by Hoskins. Among the other contributions will be found many works dating down to the time of Sir William Ross.

The collection of water-colour drawings, containing 969 portraits, commences with some admirable works, in the manner of the old masters; among which are, prominent, one by Rembrandt (1 a.), and Adrian Van Ostade (No. 2); as well as several by Jan Van Haysum (Nos. 11–21). The works of the English artists, unquestionably the first in this class, may be seen here in their full excellence. Here are brought together the best specimens from many exhibitions and collections. Commencing with the inferior works of Paul Sandby, we trace the achievements of the art down to the masterly drawings of Frederick Tylor; and artists of whom even in the best private collections are seen only a few, are here exhibited in great numbers. Thus we have eighty-four drawings by Turner, twenty by Copley Fielding, thirty by Cattermole, and sixteen by David Cox, &c.

The department of original drawings and cartoons by the older masters is important more from their artistic value, than their number, which only amounts to 260. Of the last, are the Angels to the fresco-paintings of Correggio, in the cupola of the cathedral at Parma, a Virgin and Child, and two Angels by Gaudenzio Ferrari, and a Virgin and Child which I attribute to Luini, especially important. Among the drawings are several of the Italian school of the fifteenth century—Masaccio, Fra Filippo, Donatello, &c. There are specimens of rare beauty by Raphael—two portraits of his sister, St. Apollonia, and studies for different pictures; as "The Entombment," in the Borghese Palace; "The Madonna," in "the Green," at Vienna; the "Massacre of the Innocents," engraved by Marc Antonio. By Michael Angelo there is a most intellectual profile portrait of Vittoria Colonna, also the study for the Bartholomew, and his "Day of Judgment." The drawings of Titian and Claude Lorrain are especially numerous and admirable. Fine specimens by Rubens, Vandyck, and other Flemish masters, are also here. The German School has some drawings by Albert Durer, including a remarkable one of a woman followed by Death.

The most perfect department of its kind in the whole exhibition is that of engravings, etchings, aquatint, and wood-engraving. It may be safely asserted, that never before has there been exhibited, framed and glazed, a collection of the kind comparable to this, which contains the rarest and most beautiful works in these various branches of printing down to the present day. A source of the richest enjoyment, and, at the same time, the rarest opportunity of instruction is here presented to the amateur. Some specimens are met with of the old Italian and German masters wholly unknown, even in the largest collections; such, for instance, in the Italian school, as "The Four Cupids playing on Musical Instruments," by Attobello, after Andrea Mantegna: in the German school we have a "Battle of De Hamel." The Italians are especially rich in specimens of Baldini, Andrea Mantegna, Robertta, Nicoletto da Modena, Benedetto Montagna, "the Master of the Caduceus," and, above all, Marc Antonio and next Julio Bonasone. The German and Netherlandish schools have excellent specimens of Martin Schongauer, Albert Durer, and Lucas van Leyden. The artist most feebly represented is the master of 1466, although what works there are by him are excellent. The etchings of the painters are peculiarly brilliant, and a series by Claude is of the highest rank. The same may be said of the works of Rembrandt, Adrian Van Ostade, Paul Potter, and others. The collection of mezzotint engravings is especially rich and interesting. Among the wood engravings, our attention is peculiarly attracted to the large and rare specimens of the Venetian school, in which is recognised the spirit of the great masters Giorgione and Titian.

The collection of photographs contains a very rich series of portraits of English and foreign persons of celebrity; also a series of very beautiful drawings by Raphael, together with remarkably successful specimens in landscape and architecture.

The number of large statues, groups, and busts,

which adorn the nave and transept amount to 160; and, with few exceptions, they belong to the modern period. Among these are seen the works of Canova, Thorwaldsen, Sir F. Chantrey, Sir R. Westmacott, E. H. Baily, Gibson, R. J. Wyatt, W. Calder Marshall, J. Sherwood Westmacott, Von Byström, Rudolph Schadow, Schwanthaler, Hiram Powers, and other distinguished sculptors. The majority of these works, however, are so well known to amateurs, that it would be superfluous to particularise here single ones. Among the older works is that of the "Boy with the Dolphin;" this work, sent from Ireland to the exhibition by Sir H. K. Bruce, Bart., is generally regarded as a work by Raphael. Any acquaintance, however, with the sculpture of the sixteenth century in Italy suffices to disprove this assertion: the work belongs to a later period, and is clearly the production of an inferior artist; the forms are too soft and exaggerated, portions of the head very flat and ugly, and the ear very imperfect. There is a bust of Henry VIII. in terra-cotta, rightly attributed to Torregiano.

On the other hand, the exhibition presents a very complete study of sculpture on a small scale, in bronze, terra-cotta, and especially in ivory, from the times of Antique Art down to the present day. Beside the beautiful statuettes in bronze and terra-cotta, in the collection of B. Hertz (now the property of Joseph Mayer, Esq.), there are also from the same 1871 engraved stones, many of them remarkable. For the later period of Antique Art, there are here the diptych in ivory from the Fejeruari Collection, which also contains some excellent specimens of the oldest period of Christian Art. In the period of Romanesque Art (about 900–1220), the collections of Douce and Lord Hastings are especially rich, as well as in monuments of the Gothic epoch (about 1200–1500), and of the period of the Renaissance (about 1500–1600). There are several rare works in ivory, which present a view of the life, the tournaments, and the romantic love of the period, in the form of caskets, covers of mirrors, and hunting-horns.

Of the period of the Renaissance, here are medallions in bronze,—one of the most important and attractive features in the exhibition, and very well supplied. Very complete is the collection of vessels and utensils for ecclesiastical and temporal uses, ornaments, &c., in metal, terra-cotta, porcelain, and earthenware of all kinds. In Antique Art we have again Mr. Hertz's collection. There is also an extraordinary selection of early British, Celtic, and Anglo-Saxon remains, among which the "enamelled ornaments of the Anglo-Saxons," from the Fawcett (now Mayer) Collection, are nearly unrivalled. These remains afford a favourable representation not only of the degree of cultivation, but also of the taste of these people. The number of the relic-chests, censers, ciboriums, crosiers, &c., belonging both to the Romanesque and Gothic epochs is considerable. I may mention the crosier of William of Wykeham, contributed by New College, Oxford, as by far the most artistically ornamented. Among the works in metal, the oriental occupy an important place, from their size, as well as their tasteful artistic execution. There is a series of admirable specimens of enamels on metal, of the earlier periods, and the highest stage of this art, from the celebrated manufactory of Limoges. Three of the most beautiful are in the glass case which contains the ivories of the Meyrick Collection. A specimen of particular interest among them is the plate with three women bathing; a casket from the collection of Lord Hastings is also extremely beautiful. Enamels of the size of the large portraits, from the collection of Henry Dauby Seymour, occur very rarely even in France. The department of majolica, overrated at the present day, is, if possible, still more richly supplied. There is here a large and choice collection of the vessels from the second half of the fifteenth century, which, from their probable Saracenic origin in Spain, are called "Hispano-Moorish,"—they are distinguished by their delicate patterns and beautiful metallic brilliancy, often closely resembling gold; of the celebrated manufacture which flourished under the protection of the Dukes of Urbino, especially in Urbino and Gubbio; nor is there any want of specimens of the later period, which are connected with the later forms of painting in Italy. The art,

closely allied to these, which was cultivated in France by the celebrated Bernard de Palissy, is well represented, especially by the specimens in the Soulages Collection. But the finest French works of this description are four specimens of the very beautiful and extremely rare vessels of pipeclay, hitherto only known of the time of Henry II., and therefore called "Henry the Second's Ware." A candlestick, contributed by Sir Anthony Rothschild, is one of the most considerable specimens of this kind I am acquainted with. The "Saltceller," contributed by George Field, Esq., is very remarkable, from having a painting of the salamander, the sign of Francis I., a circumstance which proves that this finest species of earthenware was made as early as his time, and throws a new light on the obscure history of this manufacture. There is also no lack of specimens of the beautiful earthen vessels which were made in Belgium and Germany. Lastly comes the exhibition of Staffordshire ware, produced in England since the year 1690; amongst this the celebrated Wedgwood ware is particularly admirable. Of porcelain, as well European as Oriental, the specimens are small in number, considering the quantity which exists in England; the exhibition, however, has choice specimens of both descriptions. The same remark applies to the collection of glasses, especially of the famous Venetian manufacture of Murano.

In modern goldsmiths' art we may particularly notice the shield of the goldsmith Hossauer, justly celebrated from the combination of the intellectual design of Cornelius with the admirable execution of the sculptor Fischer, and the engraver in precious stones Calandrelli, which the King of Prussia, as godfather, presented to the Prince of Wales, and several *chefs-d'œuvre* by the excellent artist Vechte. Among the most important weapons, in an artistic view, the celebrated shield of Benvenuto Cellini, preserved in Windsor Castle, occupies the first place. With this may be classed the "Targets" of Charles V. and Francis I., "the embossed and inlaid suit of armour of Alphonso, Duke of Ferrara," together with other interesting specimens.

The small, but choice, collection of specimens of bookbinding, contains beautiful works by the celebrated French bookbinder Gascon, in the sixteenth century, specimens of oriental binding, and the famous modern bindings of London and Paris.

Lastly, the Museum of Oriental Art, arranged by Dr. Royle, forms a highly interesting department, and, both in number and selection of specimens, realises what might be expected in this department in England. The various works in silk, wool, and gold; the boxes, weapons, and ornaments, display a union of technical skill, splendour, beauty, yet peculiarity of taste, which excites our astonishment, and exhibits to the eye the fairy-tale marvels of the East.

Well aware as I am of the immense amount of inventive genius and labour required to produce all the objects which this building contains, I have never entered it without that feeling of reverence which the most extraordinary productions of elevated and refined minds excite. Nevertheless I am equally aware that the treasures of Art existing in this country are so great, that there can be no difficulty in accomplishing two other exhibitions of the kind, in some departments even richer, in others perhaps less so. But lest any one should regard this as an exaggeration, I will only remark, in relation to the pictures of the old masters, that in the present exhibition there are no contribution from the six first collections of pictures in England,—the Bridgewater Collection, those of Lord Ashburton, the Duke of Marlborough, at Blenheim, Lord Radnor, at Longford Castle, of Mr. Miles, at Leigh Court, and Colonel Egremont Wyndham, at Petworth; and also that the case is the same with the following very important collections,—of Lord Lansdowne, the Dukes of Devonshire and Hamilton, Sir Robert Peel, Mr. Tomline, Mr. Munro, Mr. Banks.

In conclusion I can only express an earnest hope, that the noble example set by the town of Manchester may soon be imitated in the south of England, most naturally in London; and that the possessors of these, and so many other collections, may feel induced to follow the example of those owners of works of Art who have enriched by their liberality the Exhibition at Manchester.

FLORA.

FROM THE STATUE BY TENERANI.
(IN THE POSSESSION OF THE QUEEN).

TENERANI, the sculptor of this figure, is little known in England, though he takes rank among the most renowned living artists in Europe. He is a native of Carrara, and occupies the position of Professor of Sculpture in the Academy of St. Luke, at Rome; his studios, of which he has three or four large ones in and about the Piazza Barberini, are filled with casts and models of his numerous beautiful works.

Tenerani's master was Thorwaldsen; but his productions show less affinity with the ancient style than do those of the great Danish sculptor; "his chief triumph," as one writes who has often visited his studio, "consists in a rare union of the sublime and purest devotional feelings, constituting him, *par excellence*, the Christian sculptor, with the simple grandeur, the dignified repose, the cold and conventional—yet often touching—expression of the Greek school." One of his finest examples of Christian Art is a "Descent from the Cross," erected in the *Torlonian* Chapel in the basilica of St. John Laterano: the figures in this work are larger than life, but the composition is very simple.

Another grand work from his chisel, is a bas-relief representing the martyrdom of two young Christians, Eudorus and Cymodocea, in the Flavian Amphitheatre. The two martyrs, husband and wife, stand in the centre of the arena, clasped in each other's arms; a slave, or athlete, is in the act of raising a pulley for the entrance into the arena of a tiger, ready to spring on his victims. There is remarkable dignity, combined with the heroism of a pure and exalted faith, in the attitude and expression of the two principal figures; to which a striking contrast is given by the stalwart form and un-pitying features of the Roman slave. But unquestionably the most impressive, and altogether the noblest, work of scriptural origin produced by him, is the colossal statue of the "Angel of the Resurrection," a portion of the monument of the Duchess Lante, erected at Rome in the Church of the Minerva; there is a sublimity in this figure of which we know no parallel except it be in the "Moses" of Michael Angelo, though the grandeur of each differs essentially from that of the other. A large monumental group to the memory of the Marchese Costabile, at Ferrara, is also from the hand of Tenerani; some who have seen it pronounce it inferior to others he has executed, though possessing most distinguishing evidences of genius.

Of his mythological sculptures we may particularly mention "Psyche Swooning"—an exceedingly beautiful and delicate work in the modelling; "Cupid extracting a Thorn from the Foot of Venus," a commission from the late Emperor of Russia; and the "Flora," here engraved, a commission from our own Queen, which is poetically described by the writer whom we have before quoted as "a nymph of extreme youth charmingly beautiful, joyously advancing, like a 'returning diver, gleeful with his pearls;' her lap piled with flowers, which seem to drop around her, she lightly skims on the ambrosial gales, shedding forth 'streams of rich distilled perfume.'" This subject has so frequently engaged the labours of sculptors, that it would be strange indeed to find any novelty in the treatment of it; undoubtedly there is none here—no new reading, nothing but an elegant and poetical rendering of a theme ever pleasing to contemplate.

The portrait statues of this sculptor take high rank in this department of his art; two of these are especially worth pointing out,—a seated statue of the Princess Marie, daughter of, and executed for, the late Emperor of Russia; and another seated statue of the late Count Rossi, murdered by a Roman mob, a few years since, during an *émeute* of the populace. We have no space to enlarge on the characteristics of these and other great works of Tenerani; our readers who desire to know more concerning them will find ample comments in an article, "A Walk through the Studios of Rome," in the volume of the *Art-Journal* referred to below.

* *Art-Journal*, vol. 1854, p. 350.

THE NATIONAL GALLERY.

NOTWITHSTANDING certain statements which have appeared, in more quarters than one, the Commission which Lord Elcho was last year the means of obtaining for re-opening the question of site in the matter of the National Gallery, and determining some particulars affecting its constitution that were supposed to be already determined, has not at the moment of our now writing—the middle of the month of July—put its Report into the hands of Government. Matters, our readers will remember, had already proceeded so far in the direction of the definite when Lord Elcho succeeded in re-establishing the provisional, that the Chancellor of the Exchequer had actually prepared a bill empowering the Lords of the Treasury to select a site on the ground purchased by the Commissioners of the Great Exhibition of 1851 at Kensington Gore, and to make that ample provision for present approaches and future contingencies which the space there at the national disposal rendered easy. All this, they will remember too, was simply in execution of foregone conclusions. The necessity of removal, for the pictures constituting the national collection, having been affirmed by successive Committees of the House of Commons, a variety of measures had been adopted which had direct relation to that proposition. Accepting the House at its word, the minister had taken progressive steps for giving effect to its expressed will. The logical method had been applied to the parliamentary suggestion; and the country at length touched by its means on a result respecting a subject, as to the delays connected with which it had grown not a little impatient. One step further in advance,—and the legislature would have executed its own avowed intentions; when just at this critical point Lord Elcho succeeded in returning the serpent's tail into its mouth. At his touch, the logical current flowed back, and sought its source. The tree, which had grown out of its own roots, and was their evidence, arrested its growth and consummation, and bent down towards the roots to see if they were really there. The whole series of measures which had been framed expressly to carry out the parliamentary proposition that the pictures *must* be removed, was suspended just as it tended towards its own accomplishment, in order that Parliament might go back to its starting-point, and inquire if there was any necessity for the removal at all!

To a non-synthetic process like this, our readers will at once see, there is not necessarily any end. Lord Elcho's Commission for inquiring into previous inquiries on the same subject, is a perfectly good argument for any future Commission that may be demanded to inquire into the subject-matter of his. Meantime, another year's delay has by its means been secured, as an appropriate answer to the public impatience which had urged that the delays in the matter should end. If rumour speak truly, that is not the whole of the gain. It is more than probable, that ere our day of publication for what we now write, the Report of Lord Elcho's Commission will be laid upon the table of the House; but, in the interval, the purport of that report is supposed to have transpired. This Commission has found, it is said, a black to the last Commission's white. Where a former Committee reported *plus*, this Committee writes *minus*. The "yea" of the last inquiry gives "nay" as the result of the present. As regards the leading question of removal or no removal, the new Commission reverses the fiat of the old; and all that has been done *because* a previous inquiry advised that the pictures should be removed, has been done in waste, and may now be undone, because

the result of the present inquisition is, a recommendation that they shall stay where they are.—Our readers need not be informed that the algebraic effect of this *plus* and *minus*, the logical consequence of this yea and nay, is, to leave the case exactly where it was previous to either, and suggest the necessity of the whole matter being inquired into anew. For ourselves, however, we deprecate all further delay in the premises, under any circumstances whatever,—and ask for a gallery worthy of the nation anywhere rather than none at all. If the country, being already the owner of a site, is willing to pay for a new one (for in this case, the new is old and the old new,—since it is on the old site that we must purchase anew, and on the new our old purchase is already more than enough), then, let the opinions for and against the fitness of the latter be allowed finally to neutralise each other, and let us by all means unite in doing without further delay in Trafalgar Square what but for the delay interposed by Lord Elcho's Commission we should ere this time have been doing at Kensington Gore.

There is, of course, no difficulty in admitting, that so far as locality is singly concerned the existing site of the National Gallery combines more conditions of convenience and grandeur than any that could be elsewhere proposed. Of mere arbitrary removal, from such a location, of such an institution, even at the suggestions of a system which is nevertheless a sound one, it is probable that no one would ever have thought. If there be no reason why this collection should emigrate in search of better air for its life-blood, or larger space for its natural growth, the argument for a change of place is at once at an end, and need never have been raised. By what means the present Commission has arrived, on these heads, at conclusions the reverse of those affirmed by the Committees which preceded it, we cannot, of course, know till we shall have the Report of this last Commission before us. To that Report, when it comes, we will give a very careful consideration,—of which our readers shall have the result; but meantime, we would observe, that as regards the first question in the cause, that of unwholesome atmospheric conditions, it is one in which equality of testimony, in respect of numbers and authority, on the two sides, cannot be said to have the usual effect of striking an exact balance. Where the matter in dispute affects the life and death of the pictures, the evidence that threatens destruction takes a gravity which greatly swells that side of the equation. The possibility of deterioration must be accepted as on the one hand a figure equal to the probability of immunity on the other. Our fears must have more weight than our hopes where both are equally reasonable, and where the proportion between them has to determine a question of vital precaution. We should require a preponderating weight of opinion for the safety of the pictures to justify us in overlooking the warnings that proclaim their danger. The fact, for example, if it be a fact, as rumour avers, that Mr. Faraday has refused to put his name to the recommendations of this Commission, would demand, to satisfy us, a considerable amount of subscription on the other side. But there is no wisdom in speculating on mere rumours; and so far as the chemical question is concerned, we will, as we have said, reserve ourselves till we shall have the whole of the new evidence, or at least the report founded on it, before us.

As regards the question of possible space, however, which is the one other important element in the decision, and to which the Commission would of necessity have their attention especially directed, it seems to us that there are a few remarks which we may usefully make, even before their Report reaches our hands, and

becomes, as we trust it will, the subject of discussion in Parliament.

That the present accommodation at the disposal of the national pictures is utterly inadequate to the arrangement and display of even the treasures which we possess, is a fact that has long been patent, and somewhat scandalous, to all the nation. It has been one virtue in the vicious nature of this inadequacy of accommodation,—if the nation can so console itself,—that it has been a check on its own unwholesome growth. Insufficient as the means now are which the gallery possesses, the insufficiency would have been greater still but for the corrective supplied by the original insufficiency itself. More than one collection which the nation might have possessed as gifts, or on easy terms, to swell the amount of its treasures, the Government of the day has had to reject for want of house-room. The Blue-books testify to this; and in their records the country may count the gain of its economy. But, it is well understood, besides, that other such gifts have been withheld from being offered, simply on the ground of this notorious want of national room for their reception. Such, nevertheless, is the amount of noble public spirit and generous devotion abroad in this very matter, that no amount of administrative coldness has been able to repel it altogether; and some measure of the wealth that might have accrued to the nation under a more liberal Art-government, may be found in the fact of the splendid collections that have fallen to her store in the face of all the discouragements which it has been her policy to advance. Of lost treasures, such as the Bourgeois, the Fitzwilliam, and the Standish Collections, it is idle now to speak, save in this warning connection:—but the Vernon, the Turner, and the Sheepshanks gifts are there to attest the determined zeal for the public service, in this matter of Art, which even overrides national apathy and legislative delay. The whole history of the growth of the National Gallery to its present dimensions is full of significance in this respect. From 1824 to 1833, as Lord Montague lately told the House of Commons, the pictures purchased by the nation for the National Gallery in Trafalgar Square amounted to forty-two in number, while the number presented to it by private individuals was sixty-eight. From 1834 to 1843, the number given by the State was fifteen, while the gifts from others numbered sixty-three. From 1844 to 1853, seventeen were bought by the State, and one hundred and eighty-eight presented by private persons. From 1854 to 1856, thirty-eight were added by the State, and one hundred and fourteen by individuals. In other words, from 1824 to 1856, one hundred and twelve pictures were placed in the National Gallery by the State, and four hundred and thirty-three were the gifts of private men. Then came the Turner bequest; comprehending one hundred finished pictures, one hundred and eighty-two more or less unfinished, and no less than eighteen thousand seven hundred and forty-nine drawings and sketches. Mr. Sheepshanks has given to the nation two hundred and thirty-three oil-paintings, the works of British artists, and one hundred and three drawings and sketches. Now, suppose a spirit like this fostered by administrative liberality, and fed by national appreciation, suppose the full and unimpeded action of that magnetic quality by which a great public institution attracts into the mass of its own magnificence the scattered element which is kindred to its own, then let the present unparalleled display at Manchester suggest some notion of the matchless wealth which under such conditions might one day make up the sum of the national treasure. Around a scheme so full and comprehensive as to extend its appeals into all the fields and families of Art, we believe that a collection

would in time group itself which would throw every other Art-museum in Europe into shade.

The Commission for whose Report we are now waiting had, then, to consider whether on the present site which the National Gallery occupies, with the Royal Academy excluded from its walls,—as in such case it of necessity must be,—and with all such enlargements as the accidents that surround it render possible, an amount of space can be secured sufficient to provide for the due arrangement, favourable exhibition, and progressive growth of an institution like this,—measuring its positive demands by the defects of its present, and calculating its future possibilities by the history of its past. And this, be it observed, was the very narrowest formula under which they could consider the question of space, let them interpret their duties as commissioners in what spirit they would. Any attempt to compromise with this limited view of the necessities of the case, to repose on mere immediate adaptation and supply, to overlook in their decision the future fortunes of this great institution, for the purpose of shaping and compelling its present to the dimensions of a favourite scheme, would be simply to hand it over to future commissions, with a new disgrace on its head, and a heavy further cost incurred and thrown away. Whatever other advantages, of any kind, the site in Trafalgar Square may offer, these are worse than useless if that site will not provide for expansion and for system. Something more, however, was given to the Commission to consider, with reference to the question of room, than is formulated as above; and though the additional inquiry to which they were committed is less extensive and liberal than might have been desired, yet we hope that in the course of prosecuting it, they got sight of those larger views to which we are, for ourselves, desirous of drawing attention while yet the important questions connected with the constitution of this establishment are open. A few paragraphs will suffice to indicate those views.

The true method by which to determine the capacities of a building, of whatever kind, is, to determine beforehand, on a comprehensive scale, the purposes to which it will have to be applied. What should be the final character of a national gallery, when established on a scheme worthy of the greatness of the country, and fitted at once to satisfy and to assist the gradually-expanding Art-intelligence of the people, is an inquiry which must take precedence of any question of material accommodations, if it is hoped to make the latter commensurate to the ultimate demands of the former. Now, this logical method of proceeding has not hitherto been a favourite one in this country,—which, in matters of this kind, has acquired a bad habit of living on expedients. The habit, it is at last beginning to be known, has the double disadvantage of being at once costly and ineffectual, and a desire for better and more educated methods is springing up among the people. In this particular question of the true purposes and constitution of an Art-collection, the elements of a just decision have been more and more insinuating themselves amongst the masses who desire,—but sadly want reducing to order for their service by the authorities who can grant. Practically, the logic of the case has been reversed. It has been assumed, as the true position of the syllogism which refers to it, that we can neither make nor accept large additions to our National Gallery for want of sufficient spaces of wall on which to hang them, and that, therefore, we have first to get a building of ample extent, and then to arrange our gallery on its walls. Now, all the terms of the syllogism, as we have had occasion to show, are here only too truly stated,—but their order wants re-arranging. In this method of statement they will never work out to any satisfactory result. Instead of proposing, or per-

mitting, that the building shall determine the extent, or in any way modify or control the arrangement, of the collection, our plan should be, that the collection must prescribe all the conditions of the building. Before, then, proceeding to that fulfilment of the national will which cannot be much longer delayed, we hope the expected Report, when it reaches us, will prove that the Commissioners have well considered what is necessary to its *due* fulfilment. Upwards of thirty years have elapsed since the foundations of the National Gallery were first laid in the Augerstein Collection; and yet, the question which should have met its Trustees on the very threshold of their trust has not even now been decided. No authority has ever informed the public what it is conceived the National Collection ought to be, of what it should consist, how it is to advance towards completion, what is to be its purpose. Before finally determining the question of site, with reference to capacity, it were well that a careful and comprehensive inquiry should be instituted into the principles on which a national collection should be made. On these principles the extent and character of the accommodation must, we repeat, entirely depend; and unless they be thoroughly understood before the nation shall proceed to build, it runs the risk of not building in conformity with its own objects, and failing to carry out intelligently its own desires.

We apprehend, the directors of the public mind, and they who are likely to influence the coming settlement of this long-delayed matter, have all got so far in their appreciation of the questions here raised, as to consider that a national collection of mere pictures, even, should be, at any rate, such as will explain and illustrate the whole history of painting. Dr. Waagen's view is, that the true method of proceeding towards the formation of such a collection is, to lay the nucleus at the highest point of development, and gather round it on all sides:—to begin, that is, with the masters of the age of Raffaele, and add to this centre in both directions,—tracing the history of the art upwards to the earliest times, and downwards through its declension during the last three hundred years. But, whatever the method employed, the result it will, we repeat, be doubtless conceded, should be, to produce a complete exemplification, as regards schools and their relations and their growth, of the story of Art in painting. We think, however, that very many of those who have got thus far will see that, of enlightened necessity, they must go further,—that the history of one art is not completely illustrated without the lights thrown on it from the others. Properly speaking, the history of Art is *one*, and the history of a single art cannot be made complete or intelligible without the annotation of the rest. The arts of design were developed together, and with the aid of each other. A national gallery which does not exhibit them in their union fails to exhibit them in their strength. Rich in examples as we are, and likely to be richer, painting, sculpture, architecture, with its subsidiary arts of decoration, antiquities, and engraving, with its varieties, should all, as on a former occasion we have said, be made to subsidise and throw light on each other in a great national institution devoted to Art. Here, as it should seem, the Art-question might stop; but at this point the field of view enlarges, and it is seen how Art has its inter-relations with and dependence on Science, how the constructive part of Art involves certain branches of practical physics, and how convenient it must be to have in the near neighbourhood of the Art-family which we have thus brought together all the other families with which it is more or less remotely, but always inevitably, allied.—Of all the questions suggested by views like these, the only one formally submitted to the recent Commission is that which

proposes to disencumber the British Museum of objects that *there* are in the way of its more especial purposes, while they will consort more fitly with the contents of a national gallery of Art:—but, as we have said, in the prosecution of this inquiry, they cannot have failed to come upon the track of those more extended views which we have ventured here to sketch.

For even the first and smallest of these objects, on the large scale, it may be doubtful whether on the site of the National Gallery in Trafalgar Square there can be obtained sufficient space,—for the largest, were it even on a small scale, it seems to us quite certain that there can *not*. We wait for such correction of our opinions as the report of Lord Elcho's Commission may supply; but if we be right, to build in this place is to deprive ourselves for ever of the power to carry out these larger views should the lessons of experience and the progress of opinion hereafter enforce their value. Meantime, the nation is, on terms and under circumstances more than commonly fortunate, possessor of a site more than adequate to the complete realisation of them all, and of any possible expansion of them; and combining—as we believe we succeeded in showing a year ago, when Lord Elcho obtained his Commission (*Art-Journal* for August, 1856)—most of the conditions which in other respects make a site for such an institution eligible. The reasons are daily becoming more and more numerous and urgent why this question of a National Gallery should have a settlement of some kind or other;—and so, according to any view which we are as yet able to take of the matter, are the reasons why that settlement should locate the institution at Kensington Gore. Among reasons urging generally to a settlement of any kind, is, the fact, that, as regards the Turner pictures, the nation is positively guilty of a breach of faith at present, and has taken possession of a bequest without fulfilling the condition on which alone it was bequeathed. Amongst the reasons that point to Kensington Gore, are, the circumstances of the Sheepshanks gift. This gift is made to the nation, in express terms, as the foundation of "a collection of pictures and other works of Art, fully representing British Art," and "worthy of national support." It is not a little significant, that so careful a collector and public-spirited a donor—one who, in his earnestness for the Arts of the country, does not even "desire that his collection should be kept apart, or bear his name"—should select the national estate at Kensington as the fittest locality for its establishment. "Whereas I conceive," he says, in his deed of gift, "that such a collection should be placed in an open and airy situation, possessing the quiet necessary to the study and enjoyment of works of Art, and free from the inconveniences and dirt of the main thoroughfares of the metropolis; and whereas I consider that such a gallery might be usefully erected at Kensington, and be attached to the Schools of Art in connection with the Department of Science and Art now established there." It will scarcely be denied, we think, that a collection "fully representing British Art" is properly a constituent of a British National Gallery,—and that such an institution as the last located in Trafalgar Square will, under the circumstances, have one of its limbs at Kensington. Nor must it be overlooked, that on this Kensington estate are already growing up, one by one, those other establishments to which we have alluded as forming necessary parts of the great Art whole,—and that the final location of the pictures elsewhere, while it will leave the latter collection imperfect for want of the illustrating and teaching elements supplied by the others, will leave the others imperfect for want of that collection itself which should be to them a great and crowning exhibition of results.

One reason more which we will urge as argument for an early and final settlement of this matter of a National Gallery, in whatever direction, is, that sore and angry feeling which seems now to preside over all questions connected with the institution,—and which owes some of its force and pungency to the provisional condition in which all these have so long been suffered to remain. In the matter of this institution the minister has not won the confidence of the country,—and a portion of the distrust which he inspires, because of the unsatisfactory state of the establishment itself, in the face of a general public interest and in spite of large individual patronage, attaches to all persons and things belonging to it. The consequence is, that he cannot propose a vote for the secretary's salary, or for a travelling agent's expenses, or for the purchase of a picture, without rousing an angry polemic in some quarter or another. Such a scene of cavil and bitterness as the House witnessed on the question of the estimates for the National Gallery, brought forward on the second of last month, advances nothing and lets down the figure of the nation, in its relations to Art, before the world. Above all things else we desire, that the means of reconciliation as regards the unsettled questions which affect this institution, and the elements of a better and nobler spirit in dealing with interests so noble, may be found in the forthcoming report of Lord Elcho's Commission.

THE SOUTH KENSINGTON MUSEUM.

On the evening of Saturday, June 20th, the Queen visited the New National Museum at South Kensington, and minutely inspected the various collections which have been there brought together. The royal party included the Prince Consort, the Princess Royal, the princes of Prussia and Austria, the Marchioness of Ely, Earl Granville, Lord Rosse, &c.; the Duke of Buccleuch, Earl de Grey, with other distinguished persons, and the gentlemen officially connected with the different departments of the establishment, were also present. Her Majesty was pleased to express her warm interest in this museum, and her entire satisfaction with the plan and arrangements which had been adopted for its formation. Private views of the museum, which were (in accordance with the custom of "Private Views" in London) very numerous attended, took place on the following Monday and on the Tuesday evening, and since that time the museum has been open, gratuitously during three days in each week, to the public. Thus, the career of this new agent in the great movement for national education has commenced in the most auspicious manner. The favourable opinion of the Sovereign has been promptly and decidedly confirmed by large assemblages of almost every class in the metropolitan community, and the museum is now at work in earnest in its various departments.

While from without, the progress of this museum, during its course of preparation, was assailed with much both of direct hostility and of not less obstructive ridicule, within the buildings a quiet, steady energy went on with systematic perseverance, and it now has brought about results that have fairly silenced every candid opponent. It is true, indeed, that this museum, as we now see it, is far from being complete, even in its own specialities; but then this museum has been designed only as a temporary provision for a present want, until careful consideration and mature experience shall have enabled the legislature to determine on some comprehensive and permanent scheme for the national museums of Art and Art-education. It is a necessity of the present condition of Art amongst us, as an educational agent, that our Art-museums should be divided, and divided in a manner far from satisfactory. But we have already made a rapid advance towards a complete and a completely satisfactory classification of the various elements which combine to form the Art-museums of a great nation; and

we may with confidence anticipate, at no distant time, a consistent and advantageous adjustment of the entire question. Meanwhile, we shall do well to endeavour to obtain the greatest possible amount of present good from the Art-museums which now exist, and at the same time we may be studying how their best qualities may be most efficiently strengthened, and their capabilities enhanced by general classification and by harmonious concentration. The South Kensington Museum is impressed, in a very striking manner, with the attribute of *practical reality*, as an educational establishment. That it should be so, was all important for the *status* which the museum would assume, and for the degree of value which would from the first attach to its operations. Had it proved merely a speculative affair, or only an exhibition in the ordinary acceptance of the term, however plausible it might have been in the one capacity, and however attractive in the other, as a national Art-museum it must have been at once declared to have been a failure. But it is a success because, having aimed at being real and practical, it has demonstrated the fact that it is both practical and real. We, of course, speak of the entire collections, of the system upon which they have been formed, of the method which has determined their grouping, and of the actual schools for instruction in Art as they now exist: when we analyse the several collections, we find some objects which, if not objectionable, certainly are useless, and which we hope speedily to see replaced by teachers worthy of that title. On the whole, however, we repeat that the contents of this museum command our respect and admiration, and we see in them conclusive evidences of the ability, the zeal, and the practical sentiment of those to whom the direction of the whole has been entrusted. The Prince Consort has evinced a deep interest in this museum, and we rejoice to recognise, with sincere gratitude, the presence of such exalted influence, so judiciously as well as so graciously exercised. Of Mr. Cole, Mr. Redgrave, and Dr. Lyon Playfair, we need only say that those gentlemen have done even more than we had expected from them; while they have found an able and accomplished ally in Captain Fowke, of the Royal Engineers.

The subjects, before they were open to the public, not of adverse criticism only, but also of keen sarcasm, the museum-buildings prove to be well suited to the requirements for which they were constructed. We have not a word to say upon their external aspect, nor do we desire to discuss the question as to whether they might not have possessed externally a more artistic (perhaps we ought to say a less unartistic) appearance, without any undue increase of expenditure: we content ourselves with the remembrance of their being temporary structures only, and then we dwell more fully on their internal qualities of capacity, light, and ventilation: and in these qualities we believe that these buildings may abide the test of the most rigidly critical investigation. The several compartments are spacious and well adjusted; the light is abundant without being excessive, and its distribution is excellent; and the ventilation has been severely tried without eliciting a complaint. The minor details of the schools, corridors, &c., are equally satisfactory: there is a very promising Art-library, and a lecture-theatre, which must prove equally agreeable to both lecturers and their audiences. Unlike the other portions of the museum-buildings, the gallery which contains the collection of pictures and drawings by British artists,—so munificently presented to the nation by Mr. Sheepshanks,—is a permanent structure, and designed permanently to contain these most delightful and most instructive productions. Such was a condition of the gift, that a gallery for the reception of the pictures and drawings should be built in this neighbourhood, and that here they should remain. This condition was stipulated solely with a view to the preservation of the collection from the apprehended injurious effects of the atmosphere in the more central parts of the metropolis: consequently, should it appear that such apprehensions are without foundation, while the concentration of the national collections of pictures in some permanent galleries must eventually be a matter of the very greatest importance, it may be reasonably hoped that Mr. Sheepshanks may consent to withdraw his restrictive condition as to the locality which his gift should occupy. Should

it prove thus, the present building will not have been erected in vain, since it will, in this case, be regarded as a felicitous experiment in the art of constructing picture-galleries, and one of the utmost value in determining both the general plans and the subordinate details of the much more extensive edifices of the same class hereafter to be erected. We have not hitherto been famous for our picture-galleries, and therefore this gallery is the more welcome as an evidence of our having at length been able to produce precisely what was required. It has, we believe, been objected to this charming cabinet of cabinet-pictures, that its walls are not sufficiently solid to ensure safety from the vicissitudes of temperature, &c., incidental to our climate: possibly it may be so; but if so, it is the more plainly evident that an experiment on such a scale, and designed as a permanent gallery, was absolutely necessary before the permanent galleries were built. Certainly here are so many points of success that we may accept them with gratitude, and yet may learn that there remains something to be done before an absolutely perfect picture-gallery shall have been devised and constructed. The allegation to which we have referred is one of a grave character, and it will be necessary at once to adopt such steps as may secure the pictures, whatever alterations or additions may be demanded in the building.

Immediately adjoining the Sheepshanks picture-gallery is a gallery occupied by a series of excellent casts from works by British sculptors. These casts are designed to exemplify and illustrate the condition and also the progress of this great form of Art amongst us: and accordingly, the examples exhibited will be specially selected from their qualities as works of Art, and they will be periodically changed. Next succeeds the Architectural Museum, which will be speedily subjected to a very careful re-arrangement, with a view to its complete classification, and to such an artistic grouping of its contents as may be consistent with such a classification of them. It was found necessary to hang these collections of casts as they were brought from their former abode in Canon Row, or they might have been exposed to serious injuries: at the same time the great numbers of the casts themselves, and the impossibility of classifying them before, rendered their first arrangement necessarily imperfect. This museum tells well in its present location, and it has already attracted much attention from many persons by whom its existence was heretofore unknown. The other galleries are for the most part devoted to various collections illustrating the application of mineral and vegetable products to the purposes of manufacture and to the use and benefit of man. In one compartment the model for Sir Christopher Wren's first design for St. Paul's Cathedral has been placed, and the next—the central compartment at the end of the building opposite to the entrance—does not appear to have been yet definitively appropriated. Below, in the main area of the edifice, are the collections of the commissioners of patents, the miscellaneous educational collections (which include all school apparatus and appliances), and the Museum of Ornamental Art in its various departments, including casts from the antique drawings and models. Many of the more important components of the last-named collections are now at Manchester, where we trust they are doing good service to the cause of Art-education: we shall, on their return, give a specific description of these collections, as we have done in this present number in the case of the Sheepshanks pictures and drawings; and we propose also periodically to enter minutely into the composition, as well as to remark carefully upon the working of this entire museum. We now have desired simply to record the gratifying manner in which this museum has commenced what we both hope and believe will be a long career of honourable usefulness. Hereafter we also intend to conduct our readers through the schools for drawing, modelling, &c., and to introduce to them the details of the system there in practice. It remains for us at the present only to notice, in terms of strong commendation, the manner in which the various objects, and groups of objects in this museum, are made to *speak for themselves*: the pictures, and statues, and casts, as well as the manufactures and educational collections, bear labels, which give to the visitor the informa-

tion which generally can only be obtained from perplexing catalogues; and, besides this, there are many descriptive notices, concise but expressive in their character, and printed in large type, of the general characteristics and the peculiar uses of the various collections. It is much to be desired that similar information, conveyed after the same manner, should also be adopted in the Art collections. Thus catalogues for reference become truly valuable, having ceased to be necessary nuisances as being the sole means of obtaining primary information. The lectures which will, without doubt, be soon organised here, will leave nothing to be desired in the manner of applying what the museum itself can teach.

The time is come, indeed, for all museums and all public exhibitions, whether of pictures, sculpture, &c., or of a scientific character, to adopt the system which has been introduced into the Kensington Museum, and to attach descriptive notices and labels to their various departments, with their subdivisions, and also to the several objects contained in each. Visitors ought not to be compelled to purchase catalogues except for the purpose of reference; and exhibitions ought to simplify their teaching as well as to convey all primary information respecting their contents, without entailing upon visitors the trouble of consulting catalogues. Most painful has the want of labels and brief descriptive notices been felt at Manchester, and without doubt the exhibition has failed, in no inconsiderable degree, from this very circumstance. We would hope that the suggestion we have now made may prove to have attracted the attention of those persons to whom the arrangements for next year's exhibitions may be entrusted, and particularly in the case of the Exhibition of the Royal Academy.

THE SHEEPSHANKS COLLECTION.

THIS collection, which by the munificence of the donor, has been some little time public property, is now transferred to rooms in the "New Kensington Museum," where the public may have an opportunity of seeing the pictures—certainly to greater advantage than in the house of Mr. Sheepshanks; where, in addition to the difficulty of light subdued and unequally distributed, the visitor was in some degree embarrassed by a sense of intrusion. But here he is reassured by certain notices placed conspicuously in the rooms, whereby he is pronounced a shareholder in the property, and called upon to protect his own, in the event of any attempt at injury on the part of evil-disposed persons. How flattering soever this may be to the vanity of a certain class of visitors, there is no reason for the expression of any apprehension of mischief, as tens of thousands of all grades of the public pass every year through open institutions containing our most precious Art-reliques. The light under which the public is introduced to these works is so favourable, that even had the artist to retouch certain of them he could not place them more advantageously; but it is to be hoped that they will not be long in the rooms which now contain them, for the building is too thin, and a high degree of artificial heat in winter will assuredly deaden the lustrous surfaces of the canvases. In this, as in the Vernon Collection, there are works not sufficiently important to be admitted into what a national collection ought to be: we know not whether the reserved discretionary powers of commissioners and trustees extend to these large collective gifts as well as to minor donations; yet it is to be hoped that they have the power of weeding these collections, and will at some time, hereafter, exert that power judiciously. The works do not in dimension exceed the cabinet size, comprehending every class of subject save history and religion. Poetry, the drama, imaginative subject-matter, incident from our standard writers, landscape, marine and animal painting, are all most worthily represented; indeed many of these productions are gems, in which the principles of Art are carried to the highest degree of refinement. But our national collection will contain little else than small pictures; perhaps a relief will come hereafter. And how rapidly will it grow!

knowing as we do yet other first-class collections which will be added to these, containing also pictures on which our affections have long been settled—all well known to the public through engravings. But to speak more particularly of Mr. Sheepshanks' valuable public gift, the catalogue describes two hundred and thirty-two pictures in oil; and of drawings, sketches, and other interesting examples of Art, two hundred and eighty. As to date, the earliest works are by Stothard—he is the father of the contributors to this gallery; and from his time the instances are brought down to the freshest essays of our own day, by Mulready, Landseer, Turner, Linnell, Frith, Constable, Callcott, Danby, Cope, Leslie, Roberts, Stanfield, Webster, Redgrave, Wilkie, Herbert, Creswick, Eastlake, Holland, Lance, and many others; exhibiting the progress of composition from the slightest sketch to the most finished picture. Mr. Sheepshanks was fond of collecting hasty sketches and first ideas: there are many of these in the collection, the histories of which, as given by himself, are extremely interesting. In one of them Wilkie has jotted down a first conceit, on which his picture of "Duncan Gray" was founded; and in others we recognise sketchy outlines, which in finished composition have become prominent passages of Art.

Amid the bright colour by which the eye is tempted, and the improved drawing which challenges criticism, the works of Stothard are felt with less of appreciation than in days gone by. Whatever merit might have been conceded to Stothard as a creator without the life, or even the lay figure, in his earlier time, his works become monotonous, shadowy, and insubstantial, when side by side with compositions that have been most elaborately worked out from living models. His works are in number ten, of which one only is an important picture, that is "Shakspeare's Principal Characters," whereof each impersonation speaks for him or herself; but this is not all we would desire in such a picture. The precision looks at the composition and exclaims, "Alas, how little did Stothard know of the proprieties of costume!" These too were the high days of the asphaltum infatuation, and the picture is cracked down to the canvas. Then there are "Tam O'Shanter," "John Gilpin," "Sir Roger de Coverley and the Gipsies," "Twelfth Night," "Brunetta and Phyllis," "Sancho and the Duchess," with another or two, but all put in with the utmost license of touch.

There are not less than twenty-four pictures by Leslie, among which are some of this painter's most excellent works. Independently of every other quality, the unaffected balance of parts in that scene of the "Taming of the Shrew," in which Petruchio rates the tailor's men, would be a sufficient basis for a reputation; this picture must have been painted somewhat upwards of twenty years, and if we remember aright, there is a replica of it at Petworth, looking even fresher than this version. "The Principal Characters in the Merry Wives of Windsor," appears to have been impatiently studied, and this for such a theme were at once perdition. "Les Femmes Savantes" is a picture in which is set forth the learning of a lifetime. It is a full composition, abounding with even, small forms, which would be insufferably impertinent in unskilful hands; but the appositions are so masterly, and the light so brilliantly and beautifully distributed, that we feel that the artist has been guilty of a misdemeanour in not having finished the work more perfectly. The sentiment of "My Uncle Toby and the Widow Wadman" is less refined, and partakes little of the playful and sparkling manner which prevails in latter works. "Queen Katherine and Patience" is one of the painter's quiet *chefs-d'œuvre*; the subject is sad, and therefore the treatment is without one pencil of the dusty sunshine which illumines other pictures. We wish the queen's cope had been blue; however, the grave dignity of the composition equals the earnestness of the very best masters of pictorial disposition. In "Autolycus" and "Florizel and Perdita," the costumes are rather scenic than true; in these it is felt that the painter has yielded rather to stage impressions than endeavoured to originate.

It is here that Mulready is seen in his greatest force. "The Wedding Gown," with Dr. Primrose in his youth, and his future bride in her maiden bloom, is Mulready's greatest picture,—memorable as are all those of which the "Wolf and the Lamb"

of former days was the chief, and others in later days, in which the "Controversy" takes the lead. Mulready is yet a student as fresh as he was fifty years ago; he sat down with Nature early in life, and she has not forsaken him in his old age. But we wish the future Mrs. Primrose had been a little taller, her personal brevity struck us from the very first time we saw the picture, and the impression becomes deeper with every interview; but the dazzling effulgence of the colour is unsurpassed by any essay in Art. Then there is "The Butt—Shooting a Cherry"—a butcher's boy with his mouth open as a mark for his companion to shoot a cherry into; the subject is ludicrous, but the principles on which the picture is worked out are those of the great Italian masters. The art has all the gravity of Leonardo and Titian, and yet this does in nowise divert the spectator from joining in the fun of the incident. "The Seven Ages" is a large picture, rather philosophical than poetical. "The Fight interrupted" is another admirable production—clear, pure, and minutely circumstantial. "Brother and Sister" is apparently the sketch from which the Vernon picture, exhibited this year, has been painted. The splendours of "The Sonnet" are undiminished, but we have always thought the two figures too rustic to have any relish for immortal verse. Mulready's early studies about the by-ways of Kensington are gems, they are preferable to his last landscape, which is too metallic. But there are twenty-eight of these works, we must pass on to the works of Sir E. Landseer, which are not numerous, but celebrated. There is "The Dog and the Shadow," in which the landscape is hyper-pre-Raffaellite—valuable and curious as an early work, though much less powerful than those of Sir E. Landseer's matured style. The most popular of Landseer's works was his "Jack in Office"; the picture is here as brilliant and pure as ever it was. We need not describe the composition, it is sufficiently well known; it is a gem of canine story—nothing in the way of dogs' tales has ever approached it. Then there is "The Two Dogs," an earlier picture, in somewhat of the feeling of "The Dog and the Shadow," also famous through engraving, and besides these another, of a profoundly touching character—touching because while we look we believe, for there is no hypocrisy in canine expression—we allude to the "Shepherd's Chief Mourner." *Euge! Siri!* all honour to thee, great Dog-star, long mayest thou yet shine in the galaxy of Art; but when it shall be that thy fires are extinct, if thy surviving friends give thee any other design for a tomb than this, they do thy memory a nefarious injustice!

"The Village Choir," the best of Webster's works, assists at this Art-festival. It is a striking and original idea, in which it must be believed that the artist has brought forward successfully nearly all that he proposed to realise. Certain of the figures have been painted from the same model, but yet each has been made an individuality. "Contrary Winds," as to the interior, and the old woman sitting at the fireside, is equal to the best of the Dutch masters; the children with their ship-launch in the washing-tub disturb the depth and tranquillity of the other parts of the picture. There are also "Sickness and Health," "Going to the Fair," and "Returning from the Fair," but in these the composition is noisy and scattered. The sketches and small pictures by Wilkie are rather allusive to other pictures than pictures themselves,—as "The Broken Jar," "Sketch of a Head and two Hands," "Sketch of a Head, for 'The Rabbit on the Wall,'" &c. The scene from "The Good-natured Man," by Frith—"Honeywood introducing the Bailiffs to Miss Richland as his Friends," is a prominent picture. The bailiffs are slightly caricatured, and have, perhaps, too much of that of which Honeywood has too little—that is, spirit. By the President of the Royal Academy there are two pictures—"A peasant Woman bitten by a Snake," and an "Italian Contadina and Children," both of which are distinguished by the light and colour which characterise all the Italian subjects painted by him. "The Hawthorn Bush," by Cope, is perhaps the best of his lighter poetical subjects. It presents to us that hawthorn-tree so celebrated in "The Deserted Village," and shows it as the trysting-place for village lovers, and the accustomed rendezvous for the garrulous senility of "sweet Auburn." "Palpitation," by the

same artist, shows the agitation and suspense of a young lady, who stands behind the street-door while the postman delivers the letters for the family; and besides these there are also by Mr. Cope, "The Young Mother," "Maiden Meditation," "Charity," and others. "The Governess," by Redgrave, is very well known by the engraving; it is one of those sentimental subjects of which Mr. Redgrave has painted many. "Cinderella" is a larger and more elaborate work. The story has arrived at that point at which Cinderella is about to try on the slipper, to the confusion of her sisters, who are retiring from the vain essay of compressing their feet into the unyielding crystal. Another very full composition is entitled "Preparing to throw off her Weeds," being the story of a young widow, whose term of mourning having expired, is about to try a new dress. The incident is everywhere fully sustained by appropriate circumstance, and the whole is rendered with the most conscientious elaboration. By Turner there are five pictures in various feelings: "Line-fishing off Hastings," "Venice," "St. Michael's Mount, Cornwall," "Coves," and "Blue Lights—Vessel in distress off Yarmouth." The most striking of Stanfield's three works is entitled, "Near Cologne, on the Rhine," and as examples of Callcott's versatility, there are nine compositions,—now reminding us of Claude, now of Cuyp, together with figure pictures from Shakspeare, in which Falstaff, Slender, and Ann Page, play conspicuous parts. Of the nine works by Collins, one is well known to the public, "The Stray Kitten," and the others will win their due meed of admiration. Among the works of E. W. Cooke, of which there are eleven, some evidence approaches to his present manner, although yet far from it. "Portsmouth—the Hulks," and "Portsmouth Harbour—the Victory," are works, we humbly submit, preferable to many he has recently painted. Creswick has but two pictures in this collection—"Scene on the Tummel," and "Summer's Afternoon." By Danby there are three, entitled "Disappointed Love," "Calypso's Island," and "Norwegian Scene," and a small replica of Constable's famous "Salisbury Cathedral," of which the larger version is at Hyde, the property of Mr. Ashton. Hampstead Heath was Constable's great school, and the locality supplies two subjects, besides one in the vicinity of the famous "Dedham Mill," with "Water-meadows near Salisbury," and "Boat-building." We were surprised on first seeing this collection that it did not contain at least one good example of Elty: there is a "Head of a Cardinal," and but one composition, a small picture, "Cupid and Psyche." "The Temptation of Andrew Marvel," by C. Landseer, is one of that painter's best pictures, by whom there are also two others. Linnell also is insufficiently represented. To say that there should have been one of those gorgeous glowing works which Linnell has of late years painted, is not an expression of discontent at the collection as it is, but rather complimentary, as Mr. Linnell's pictures would have been here in better company than in many other places in which we have found them. The three pictures by Roberts are "Entrance to the Crypt, Roslyn Chapel," "Old Buildings on the Darro," and "Gate of Cairo, called Bab-el-Matamellee." By Uwins there are four pictures—"Suspicion," "Italian Mother teaching her Child the Tarantella," "Neapolitan Boy decorating his Inamorata," and "The Favourite Shepherd." Of Bonington there is a small example; and two very finely painted pictures by Crome—"Near Yarmouth—Moonlight," and "Landscape." Two by Holland—"Landscape, near Blackheath," and "Nimuegen, on the Rhine,"—one of his Venetian subjects would have been preferable. In addition to all that are already mentioned, the "inventory" contains the names of Cooper, R.A., Davis, Duncan, Ward, Witherington, Smirke, Nasmyth, Jackson, Geddes, Stark, and others, whose works we cannot even name.

The drawings and etchings are curious and instructive, and it is infinitely more advantageous that they should be framed and hung up, than hidden in portfolios. Thus, on the whole, the Sheepshanks pictures are a most valuable addition to the national collection; but we repeat an expression of our hope that the works are only temporarily lodged in their present abiding place.

What a gallery of British Art shall we possess when this collection, the Turner and the Vernon pictures, are all located under the same roof!

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XXVII.—JOHN GILBERT.



LOOKING at the numerous diversified and extended channels through which the works of Mr. Gilbert have gone forth to the public, there seems to be sufficient justification for speaking of him as the most widely-known artist in the world; this is saying much, but we have no doubt of our ability to prove its truth in the brief sketch we are about to give of his life and its fruits: of the latter the gathering has been most ample, when we consider their producer in his threefold character of an oil painter, a water-colour painter, and an "artist on wood." There are doubtless other men to whom academical rank and fashion have given a higher degree of popularity, but it is infinitely more limited than that which Mr. Gilbert can claim: if they have extorted the homage of their thousands, he has won the approbation of his tens of thousands. We purpose noticing this artist under each of the divisions into which we have classed his works.

John Gilbert was born at Blackheath, in the county of Kent, in 1817. His early love of Art, as well as his proficiency, was manifested when a boy at school, by his carrying off all the prizes for drawing, and, as we have heard him say, by his neglect of all other studies; for what interest could a lad, who was never happy if he had not a pencil in his hand, find in geography or grammar, or working out an arithmetical question or geometrical problem? The current of natural inclination will break through and overspread all the limits within which friends and schoolmasters may deem it desirable to confine the instruction of the young; Nature may be guided, trained, and in some degree controlled, but never can be successfully opposed altogether. It was just the same with him when school-days were over, and he was placed in the office of a "man of business" in the city,—his drawing propensities were a hindrance to advancement, while he not unfrequently got into trouble with his principals by employing his time in sketching all over the blotting and other papers in the office, thus giving to the place anything but a commercial aspect. Here, however, he remained two years, in a most uncongenial employment; at the expiration of this time, being pronounced "entirely unfit for the serious pursuits of business,"—a sentence there is little doubt he was well pleased to hear passed,—his friends withdrew him from the office-desk. Among the drawings he made, previously to his quitting, were some most elaborate sketches of the civic state carriages, which proved of signal service to him in after years.

Having determined to become an artist, he made great exertions to enter the Academy Schools as a student, but, notwithstanding the encouragement he received from his kind friend, Sir W. Beechey, R.A., all efforts to gain admission were unsuccessful. We are at a loss to understand how this could be, for the necessary qualifications for admission, the chief of which is a tolerable proficiency in drawing, are by no means difficult of attainment, and there can be no reason to question Gilbert's art-capabilities even at this early period of his career. However, he failed, and therefore, as many other artists have done when unable to secure whatever benefit schools of Art have to offer, he set to work to teach himself. If self-education in Art has its disadvantages, as it undoubtedly has, it offers something to oppose to the evil—an opportunity for the manifestation of originality of style, as well as of ideas: the self-taught artist sits down to his work untrammelled by dogmas and traditions concerning what ought to be done and what omitted; and though he may, and does, not unfrequently fall into error, his productions, generally, show a freshness of thought and a vigour of executive power which one trained in schools rarely reaches: such

qualities of Art constitute no inconsiderable portion of the interest and value of Gilbert's productions.

To aid him in the acquisition of some theoretical knowledge,—as, for example, the principles of Composition,—he studied eagerly and closely Reynolds's "Discourses," and Burnet's "Hints on Painting;" but feeling that colour required other instruction than what books, however excellent, were able to supply, he looked about for some artist whose experience might initiate him into its mysteries; such a guide he found in Mr. George Lance, the eminent fruit-painter, from whom he received most valuable instruction. These lessons from one of our greatest colourists, given at a time when the pupil was ripe to receive them, proved of the highest service to the student.

Mr. Gilbert must have been about eighteen or twenty years of age when he made his first appearance as an exhibitor by sending to the Suffolk Street Gallery a water-colour painting, the subject of which was "Richard, Duke of Gloucester, arresting Lord Hastings at the Council in the Tower." It met with a purchaser, and his good fortune—for it certainly must be considered fortunate when a young and unknown artist finds his primary essay in Art bought out of a public exhibition-room—animated him to future efforts. In 1838 he sent a "Portrait" to the Royal Academy, and in 1841, "Holbein painting the Portrait of Anne Boleyn;" but the picture which first attracted our attention was one hung at the British Institution in the same year, the subject, "Don Quixote giving Advice to Sancho Panza upon entering on his Government;" we published the following comments on this work:—"We are not familiar with the name of this artist; but that we shall be so hereafter is very certain. We should select it from out of the collection as one of the works of the greatest promise; if, indeed, we are so to limit our praise. It is conceived in a right spirit; the character of the Don is capitably preserved, and so is that of the exquisite Sancho. In no way is it overstrained; there is nothing bordering upon caricature; there is just enough of serious and comic humour in the countenances of each to realise the portraits of the great author without marring the effect, either by exaggeration or falling short of his design. The work, moreover, is very ably painted, and manifests a familiar acquaintance with the capabilities of the pencil." That well-known connoisseur, the late Mr. Wells, of Redleaf, gave substantial testimony to the merits of the picture by purchasing it for his collection.

Another subject from Don Quixote was exhibited at the British Institution in 1842, "The Duke promising Sancho the Government of an Island," which, with reference to priority of narrative, should have had precedence over the picture of 1841. The latter work quite equalled, if it did not surpass the former—evidencing boldness of execution, and a just perception of the characters portrayed. He exhibited at the same time a "Scene from Tristram Shandy,"—Uncle Toby and Corporal Trim conversing about the Siege of Dunkirk: in this picture there is little or nothing to call off the attention from the two figures, whose personifications are well sustained. The adventures of the heroic knight of La Mancha have, from the first, been a favourite theme with this artist as well as with many others; in the same year he sent to the Academy another subject from that story, "Don Quixote and Sancho's first Interview with the Duke and Duchess," concerning which we wrote:—"A capital picture, by an artist who might even now be a candidate for the distinction implied by the two mystical letters, R.A.:" if we were justified in pronouncing such an opinion at that remote period of his career, with how much greater propriety may we again record it, recollecting all he has done during the intervening years? Another Spanish scene, but from a different source, formed the subject of a picture sent to the British Institution in 1843, "The Education of Gil Blas,"—a composition of undoubted originality and power; it represents



Engraved by]

SANCHO PANZA.

[J. and G. P. Nicholls.

the youth playing idly with a dog, while his uncle, the Canon Gil Perez, intently studies a book that lies open before him. Gilbert did not exhibit at the Academy this year, but in the following season he sent to the Gallery "Don Quixote disputing with the Barber the merits of the great Knights Errant of Antiquity;" it was hung in the room appropriated to drawings and miniatures, but so high as to be beyond examination; what we could see only served to satisfy us that it deserved a far better place than the position to which the hangers assigned it. To the British Institution the same year he contributed, "The Lady in the Robber's Cave," the subject from Gil Blas.

In 1845 Gilbert quitted for a time the territory of Spanish romance, and

turned over the pages of English history as Shakspeare has dramatised them. One of his two pictures in the British Institution was a wild and graphic sketch—little more—of "Gipsies," rendered with a remarkably dashing pencil, and an almost daring appropriation of red colours: the other was a "Scene from King Henry VIII.," where the Duke of Norfolk demands from Wolsey the Chancellor's seal: in this work, also, red is the ascendant colour, almost to a fault, but the incident is forcibly related in the grouping and expression of the figures. In the Academy we saw "King Henry IV.," a richly-coloured picture representing the monarch repeating the soliloquy—

"Canst thou, O partial Sleep! give thy repose
To the wet sea-boy in an hour so rude?" &c.

"The Death of Cardinal Beaufort," in the British Institution in 1846, is a dramatic representation of a painful subject, into the terrors of which the artist entered with so great *animus*, as to make the picture far from agreeable to contemplate, though this circumstance is in itself an evidence of the skill of the painter. "Desdemona," and "The Emperor Charlemagne inspecting the Schools," are the respective titles of two pictures exhibited by him in the Academy this year; the latter a novel subject and treated originally, full of figures well drawn and grouped effectively. In 1847 he sent to the British Institution a graceful little figure called "Celia's Triumphs," suggested by a passage from Ben Jonson; a scene from remote French history, called "The Fronde Riots," describing Anne of Austria drawing a curtain aside to show the citizens that her son, who is asleep, has not been removed; the picture is

exceedingly animated, rich in colour, but apparently painted in haste. To the Academy he contributed "Don Quixote at the Castle of the Duke;" it was unworthily hung, almost out of sight, in the architectural room.

The year 1848 passed over without any contribution from Mr. Gilbert to our picture galleries; but in the following season he sent to the British Institution "The Murder of Thomas à Becket,"—a composition of very considerable power, painted in a dark, low tone of colour, in keeping with the darkness of the tragedy; and to the Academy another "Don Quixote," and decidedly the best he had hitherto produced of this class of subject: in this picture the passage illustrated is that where the Don and his squire have alighted from their beasts, and seated themselves under a tree. In 1850 he contributed three pictures to the British Institution,—a large composition, wherein are introduced the principal characters of Shakspeare, each so faithfully personified that we have no difficulty in recognising the character; another, "A TROOP OF DRAGOONS" on their march, in a storm of rain—a clever and most truthful sketch, which we have engraved; and a study of a negro's head, drawn in profile, to which the artist gave the fanciful title of "Aladdin's Present to the Sultan." In the Academy he had, half-hidden in the octagon-room, a very beautiful work, careful in detail and finish, "Touchstone and the Shepherd in the Forest of Arden."

"DON SANCHE PANZA, GOVERNOR OF BARATARIA," exhibited at the British Institution in 1851, is another of the works of this artist selected by us as examples of his style,—it would have been a positive absurdity to think of "illustrating" a biography of John Gilbert without a specimen of his *Quixotic*



Engraved by J. and G. P. Nicholls.

A TROOP OF DRAGOONS IN A STORM.

J. and G. P. Nicholls.

inclinations; his Don Sancho is a capital picture, faithful to the humorous character given him by the novelist. Very different in subject and in feeling is "The Destruction of Job's Flock," in the Academy Exhibition of the same year,—a picture fully sustaining the reputation of the artist as an original and varied thinker, and quite as capable of treating powerfully and appropriately the narratives of Scripture as those of fiction or the dramatic historian.

As if for the purpose of showing his versatility of thought, he sent to the British Institution, in 1852, two paintings which might not unaptly pass, relatively to each other, as emblematic of "Peace" and "War;" one, the "Charge of Prince Rupert's Cavalry at the Battle of Naseby," so full of spirit and movement that we fancy we hear the trampling of the host of iron-heeled chargers as they rush up the high ground; the other, a small picture, graceful in arrangement and brilliant in display, of "Her Majesty the Queen holding a Drawing-room at St. James's Palace. By the way, if recent accounts of these august ceremonies be true, pictorial representations of them must be classed among "war-pictures" rather than "peace-pictures;" this, however, is not the case with Mr. Gilbert's; it is elegant, decorous, and court-like, in the true definition of the term; the artist, when he sketched it, must have had the Lord Chamberlain at his elbow to point out how these matters *ought* to be managed, and not how they *are*.

A picture entitled "A Spanish Landscape and Figures," which was exhibited at the British Institution in 1853, presents a rich combination of colours harmoniously disposed, and a masterly grouping of the figures,—a Spanish peasant, his wife and child, the two last mounted on an ass led by the man.

This work, we believe, has been reproduced, in chromo-lithography, for the Art-Union of Glasgow. In the following year he sent to the same gallery "Sancho Panza informing his Wife of his coming Dignity, and of his intention to make his Daughter a Countess," a composition in which the assumed gravity of the expectant Governor of Barataria is so admirably represented, that we look upon him as one already in full possession of the sweets, the power, and the grave responsibilities of office; he has certainly not yet begun to sink under its weighty cares; he

"Blossoms, and bears his blushing honours
Thick upon him."

We should be well pleased to see an "illustrated edition" of "Don Quixote" from the hand of Gilbert, whose mind, through his pencil, enters so completely into the spirit of the story; the book could not fail of being popular: why has it never been undertaken?

We now take leave of Gilbert's oil-pictures, for since the dates already given he has exhibited nothing at the Academy or the Institution except his painting of "A Regiment of Royalist Cavalry at Edgehill," in the latter gallery the present year; all that we need say of a work, so fresh as it may be presumed to be in the recollection of a large number of our readers, is, that it was one of the great attractions of the exhibition.

The absence of Gilbert from the Academy since 1851, and his temporary withdrawal from the British Institution, may be accounted for by his appearance at the gallery of "Water-Colour Painters," of which society he was elected

associate exhibitor in 1852, and member in the year following; and none can doubt that it gained considerable accession of strength by his election, and especially in a department of art that required new and vigorous blood infused into it.

The identity of Gilbert's water-colour pictures with those he has executed in oil is manifest in the powerful expression of character, brilliant colouring, effective composition, and substantial execution, and in similarity of subject, but his style of execution differs; it is far more elaborated, and it seems to be the result of his constant occupation in drawing upon wood; his manipulation is characterised by what is known in wood-engraving as "cross-hatching," that is, by intersecting lines. There is, however, no evidence of feebleness of touch, nor of want of vigour in any way; the result is altogether satisfactory. The most important of his water-colour pictures are "Richard, Duke of Gloucester, and his two murderers," (1852); "Richard II. resigning his Crown to Bolingbroke," (1853); "Hudibras and Ralpho in the Stocks," (1854); "Shylock entrusting his Keys to Jessica," and "An Alchemist," (1855); "The Standard Bearer," a noble figure, worthy of Velasquez, and "Her Majesty the Queen inspecting the Wounded Coldstream Guards in the Hall of Buckingham Palace," (1856); how many hundreds—nay thousands—of visitors to the gallery lingered long and almost reverently before this interesting picture, interesting as a work of Art as well as in the subject; and "The Duchess reading 'Don Quixote,'" (1857).

Having thus noticed the works of Mr. Gilbert in oil and water colour, it remains for us to speak of him as an "artist on wood," and it is in this character, chiefly, that reference was made to him at the commencement of this article, when we designated him as "the most popularly known artist in the world." It is necessary to go back several years of his life to acquaint the reader with Gilbert's first essay as "a wood-draftsman;" in fact to his earliest

appearance as an exhibitor. A series of pen-and-ink sketches he had made for his amusement was shown by a mutual friend to Mr. Sheepshanks, to whom the nation is so largely indebted for his munificent gift of pictures, recently opened to the public, and who then resided at Blackheath, where the artist also lived. Mr. Sheepshanks suggested to Gilbert the desirableness of his turning

his attention to drawing on wood designs for illustrating books. Acting upon the suggestion, he completed a set of drawings to illustrate "Nursery Rhymes;" but his style of pencilling differed so much from all preceding and contemporaneous drawings that the engravers were at first puzzled not a little to know how to render them; for we should tell the uninitiated of our readers that it is not every drawing which looks well on the wood, that will "cut well," to use a technical term. Gilbert's success in this work brought him into good repute with the book-publishers, and he was soon engaged on a variety of publications; he also undertook and carried through a long and elaborate series of chronological designs of English history, which were reproduced in lithography.

When the *Illustrated London News* was projected, in 1842, the proprietors applied to Gilbert for his aid; he commenced with the first number of that paper, by contributing a set of drawings to illustrate the Queen's *Bal Masque*; from that time to the present he has been, with very few intermissions, a regular weekly contributor to its columns. Now, when we consider that this pictorial record of passing events finds its way into almost every nook and corner of the habitable globe where an Englishman is domiciled, or his language is spoken, we feel fully

justified in speaking of Gilbert as "the most popularly known artist in the world." Moreover, his name is associated with all the best "illustrated editions" of British authors, not strictly scientific, that have been published during the last sixteen years and more; how numerous these books have become, our own columns have testified year by year. We may remark, with



Engraved by]

THE VIOLIN-PLAYER.

[J. and G. P. Nicholls.



Engraved by]

THE DISGRACE OF CARDINAL WOLSEY.

[J. and G. P. Nicholls.

reference to these wood-drawings, that, notwithstanding his unwearied industry, he never could get through the prodigious amount of work placed in his hands, if he was not exceedingly rapid in his execution. He very rarely makes any previous sketch of his subject, but at once proceeds to draw it on the wood,

as if it were a matter he had long thought over and studied; it is, perhaps, to this peculiar faculty of extemporising designs that one sees in them so much originality and freshness of idea—with less power he might become more of a copyist, or more commonplace.

THE ROYAL PICTURES.

TEASING THE PET.

F. Mieris, Pinxt.

R. C. Bell, Sculpt.

Size of the Picture, 1 ft. 11½ in. by 1 ft. 6½ in.

Among the most famous Dutch artists who flourished between the years 1650 and 1750, were four of the name of Mieris, of one family; all of whom adopted a similar style of painting, yet not with equal success. The first of the four, in precedence and in merit, was Francis, whose picture of "Teasing the Pet" is here engraved; the next, John and William, his two sons; and the last, Francis (the younger, as he is called), son of William: they were all natives of Leyden.

Francis Mieris, the elder, was born in 1635: his father, a goldsmith and lapidary, with the view of cultivating the taste for Art which his son evinced, placed him under the care of Abraham Toorne Vliet, a glass-painter of considerable reputation; and having perfected himself in the knowledge of elementary design, young Mieris became the pupil of Gerard Douw, at that time in the zenith of his fame, and whose celebrity Mieris was ambitious of emulating. In a short time he had far surpassed all his fellow-students, and had won from his master the distinctive title of "Prince of his Disciples;"—there have been, and now are, many connoisseurs who consider Mieris superior to Gerard Douw. Having quitted the studio of the latter, he at once began to practise on his own account, and soon so established himself in the favour of his countrymen that it became difficult to obtain a picture from his hands; for painters in those days, unlike too many of our own time, thought more of the quality of what they produced than of the number of the pictures they could throw into the market. Perhaps, however, Mieris is not altogether to be absolved from a "love of lucre;" for he was accustomed to charge for his works—at least, so his early biographers say—according to the time employed upon them, demanding at the rate of a ducat an hour, equal to eight shillings and ninepence of our money.

One of the earliest patrons of the artist was the Archduke of Austria, who commissioned him to paint a picture. Mieris selected as his subject the interior of a mercer's shop, in which a pretty young woman is exhibiting to a gentleman a variety of richly-coloured silks, while the customer, if he intends to be one, is evidently attracted more by the seller than her goods. The archduke was so charmed with the work that he invited Mieris to Vienna, offering him a strong temptation in the way of a magnificent establishment; but the Dutchman was unwilling to quit his country, and pleaded, as his apology for the non-acceptance of the invitation, his numerous professional engagements. When the Grand-duke of Tuscany visited Leyden, he also gave the artist a commission for a picture, which, we believe, is still in the gallery at Florence, and is considered as one of the painter's best works. It represents a young lady, habited in a dress of white satin, playing on a lute; another female and a young man are seated on a couch; a servant is offering to the latter refreshments on a silver salver: the finish of this picture is not surpassed by any work of the Dutch school—a school eminent above all others for this quality. The grand-duke also sat to Mieris for his portrait, which is now in the Florentine Gallery—the most famous in Europe.

The works of this artist, who died in 1681, are small in dimensions, and principally of subjects similar in character to that introduced here: they exhibit the most minute accuracy, the highest finish, correct drawing, and the greatest purity of colour. But while each and all of these excellent qualities of painting are seen in the faces and extremities of his figures, they are pre-eminent in his imitations of textile fabrics; silks, velvets, stuffs, carpets, &c., are copied with extraordinary fidelity, and yet with unquestionable freedom of pencilling and design. We trace in his works nothing of the hardness and stiffness that usually characterise the modern Pre-Raphaelite school in their elaborations.

The picture of "Teasing the Pet," though an exquisitely finished performance, cannot be considered as one of the most valuable examples of the master: it is in the collection at Buckingham Palace.

THE CRYSTAL PALACE:

A TEACHER FROM ANCIENT AND EARLY ART.

BY THE REV. CHARLES BOUTELL, M.A.,

Hon. Sec. of the London and Middlesex Archaeological Society, and of the Architectural Museum, &c.

PART IV.—EGYPTIAN AND ASSYRIAN ART.

It was in the early spring-time of the world that Art arose, and grew amongst men with a rapid and vigorous growth. The valley of the Nile was the earliest scene of her beneficent working: here, in the first-born of the empires, and beside the great river which, throughout all ages, should be the ever-elocquent though silent witness to her achievements, Art began to declare herself to be a powerful refiner of human life, and also a faithful historian of human sentiments and actions. The ancient Egyptian remains which time, having stamped with the seal of tens of centuries, has yet spared for us to study with wondering veneration, standing as they do at the threshold of the history of Art, are, from the very circumstance of their pre-eminent antiquity, invested with a peculiar interest; and this interest gathers strength from the consideration that amidst the works of the primeval artists of Egypt we learn what is the real and true character of all Art, and what are its genuine and distinctive attributes in every age and in all countries. Art in Egypt we see to have been strictly national, essentially historical, and graphically expressive; while it maintained an inseparable union between its various forms. It was the one expression of the Egyptian mind, speaking its deepest thoughts concerning Egypt. Such would be the natural, and, indeed, the inevitable character of Art in the days of its first youth. Egyptian Art demonstrates this fact; and it also does much more than this—for it shows that in whatever degree Art may be beguiled to fall away from its original standard of unity, of truthfulness, and consistency, in that degree it degenerates and becomes effebled. This lesson, so powerfully taught in the first instance in Egypt, received abundant corroboration in after-times and in other regions. In our own country, and at the present time, this same lesson may exercise an influence of special value. We are now, as a nation, votaries of Art. Art has become with us both the passion and the fashion of the day; yet we shall scarcely be prepared to boast of our present Art-achievements. Perchance the venerable teaching of far-off antiquity may accomplish, at least, something of advance and exaltation for us, if we will but search out and accept its lessons. Very much has recently been effected by equally enterprising and judicious exploration and research in ever-wonderful Egypt; and photography has joined its powers with those of the pencil in a strenuous effort to set before us faithful portraits of every variety of Egyptian Art-work; and, besides, with the view to popularise the study of Egyptian Art, the Crystal Palace has produced its Egyptian Courts. It is my present purpose to point out in what manner these Courts discharge the office of teaching; and I shall hope to do this the more successfully if I first indicate the principal points in the history of Egyptian Art, which these Courts were designed to exemplify and illustrate: in other words, it appears to be most desirable for me to sketch out what we ought to be able to learn here, and then to consider how far such expectations may be realised.

Universal experience has shown that Art, however consistently true it may continue to its own peculiar character in any country, invariably passes through certain distinct phases, and appears under several determinate conditions; and it is highly remarkable that in almost every instance Art has marked out for itself three grand eras or periods in its career:—first there is the archaic period; next follows, generally with a rapid step, the great and most perfect period; and then, in its turn, the age of lingering decline succeeds, and points to a fall which sooner or later must be expected. In Egypt the three periods are very distinctly marked out; notwithstanding the marvellous rapidity with which Art here mounted to its zenith. Of the archaic period the great pyramids are the type; Thebes, in the plenitude of its power and grandeur, marks the culminating era; and under the Ptolemies comes the decline, which

should close in the final catastrophe of Rome. We shall, accordingly, look for illustrative examples of these three great Art-eras in the Egyptian Courts, as also for such a sustained chain of minor illustration as may lead us on from one epoch to its successor.

Again, in Egypt Art never admitted any absolute disruption of its unity, whether of aim or of expression. The Egyptians did not practise painting as one art, and sculpture as another art, and architecture as a third; but architecture, and sculpture, and painting, were, both in the Egyptian mind and in the Egyptian practice, so intimately united, the one with the other, that they were actually inseparable. These three made one Art—the Art, not the Arts, of Egypt; hence the admirable truth of each great form of artistic working. From its union with the other forms it received fresh strength and increased effectiveness, while its own attributes were developed with more complete fulness and more absolute truth. Always obedient also to the laws which the national religion imposed upon it, Art in Egypt was ennobled by the religious solemnity which enhanced its intrinsic worthiness. Always limited in its direction by its religious associations, Art in Egypt is seen to have nevertheless combined the most exalted sublimity of conception with a delicate finish in execution which cannot be surpassed. This Egyptian Art thus was true Art, because it was original; also because it was at once truthful and suggestive, energetic and refined. We should expect to discover in our Egyptian Courts specimens of each of these qualities of Egyptian Art; and here we should also expect to learn how it was that the artists of Egypt maintained that unity in Art which it was their great glory that they did maintain; as it is the peculiar opprobrium of the present time that each form and expression of Art should have been compelled to stand alone, and should have been regarded as complete in itself and in its solitary isolation—a picture, or a statue, or an edifice, now being held to be three distinct works of three distinct arts, in place of the edifice being designed to comprehend the works of both sculptor and painter; while painter and sculptor alike designed and worked under the idea of attaining to real excellence only through their association with the architect. And, once again, the Egyptians were builders of temples and constructors of tombs on a scale both of magnitude and of magnificence unknown to other nations: it was their habit, too, to accumulate building upon building, and mass upon mass, each particular work being, when complete, the aggregate result of long-continued working; and they delighted in surface decoration, produced by means of shallow quasi-relief carving, aided by a free use of colour; and they gloried in giving utterance to their loftiness of conception through forms of colossal magnitude: all these things, consequently, ought to be represented, graphically and after an impressive manner, in these Courts.

Before entering the Egyptian Courts, it must be called to remembrance that models only can be expected to be found—models which tell their tale truly indeed, but yet under much of disadvantage. They cannot emulate the vast scale of the originals; they cannot exhibit their imperishable materials; neither can they gather around themselves the associations and the local accessories of actual Egyptian temples or tombs. We have here to deal, I repeat, with models only, not even, as in the case of the sculpture, distinctively so designated, with casts. A model of a pyramid has not been attempted; perhaps the attempt, if restricted to a part only of one of these mighty piles, might have been eminently valuable. As it is, the Courts show nothing of the works of Suphis or Cheops, and his pyramid-building brethren; and, therefore, we have to commence here with the second era in Egyptian Art—the era of the Theban monarchy. In imagination we may gaze still deeper into the depths of the past, until we realise some image of the pyramids of Memphis—that most ancient group of monuments in Egypt, and, as it would seem, in the world—themselves "examples of a style absolutely independent of all previous efforts of human Art either in Egypt itself or in any contemporary nation." And when we seek, higher up the river-valley, for the remains of royal Thebes, we shall go thither impressed profoundly with the conviction that the works of the pyramid builders abound with evidence of their having at-



T. MIERIS PINXT

R.C. BELL, SCULPT

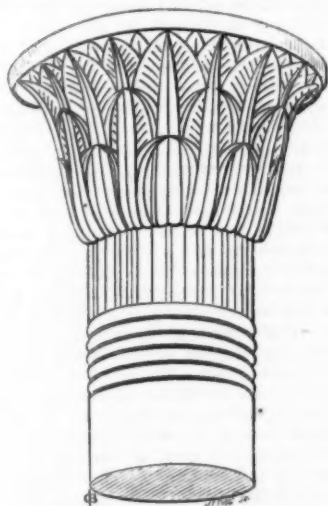
TEASING THE PET.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON: PUBLISHED FOR THE PROPRIETORS.

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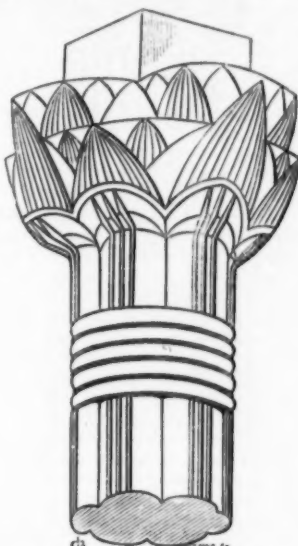
tained to a degree of excellence in Art which Karnac itself could only rival—so wonderful was the elastic energy with which Art reached maturity in this congenial region. Leaving, then, the pyramids on the western side of the Nile, and ascending the stream till we have entered the Thebaid, or Upper Egypt, we come upon the obelisks and temple groups of the eastern bank of the river. Columnar architecture now appears to prevail, and on every side there are evidences of powerful kings and flourishing cities. The columns here are sometimes seen to have been set not merely in ranges, but in a dense array over the greater part of the entire area of the halls of the temple-palaces. The Crystal Palace Court illustrates this most remarkable system of arrangement effectively and well—as well and as effectively as it could possibly be done on a greatly reduced scale, and with such different materials, and without the river, and the sun, and the valley of Egypt. Of the original hypostyle Hall of Manepthah, at Karnac, perhaps the most sublime of man's works, an idea may be imagined from the Sydenham Hall of Columns. I know not how to award a higher praise to the model. The Great Temple, of which this wonderful hall became the crowning glory, was commenced by Osortasen, one of the mightiest of the Pharaohs; and many of his successors sustained the series of structures which combined to form the whole. On the opposite side of the Nile arose the scarcely inferior work of Ramses the Great, the Sesostris of the Greeks. A part of this structure has been reproduced in the Egyptian Courts. The great Temple of Medinet-Habou, the work of Ramses III., contributes one of the most remarkable of the scenes which are rendered, with exact truthfulness to the Egyptian style, on the walls. The original forms one of the grand group of Thebes, though it shadows forth tokens of the then approaching decline in Egyptian Art. The façade of the outer Court exemplifies another striking feature in the works of the great era: this is the column as it appears in the rock-cut temples of Nubia and elsewhere of the age of Ramses II., and which exhibits the evident prototype of the Greek Doric order of a later age. Various details and decorative accessories from works of the great period are also represented in these Courts, which carry onwards to the succeeding age their graphic history. Abou-Simbel, Dendera, and other well-known names, contribute from their varied stores; and the whole collection of examples is enriched with groups of casts from works in sculpture, including a cast of the celebrated Rosetta Stone. The exceeding beauty and the essential truthfulness of the Egyptian style are eminently apparent in the columns which were so freely used. The models of these claim attentive study. I have here introduced sketches after two of the most cha-



EGYPTIAN PAPYRUS CAPITAL, THEBES.

acteristic forms. It will be observed from these capitals that the ancient Egyptian artists derived their inspiration from that great authority in Art—Nature. The luxuriant vegetation of their country furnished the types for their fairest and their most effective designs. Skillfully, and with most beautiful appropriateness, they adapted the lineaments of the

natural objects to the requirements of their art, and at the same time their art became indelibly impressed by them with both the beauty and the truth of Nature. Examine one of their papyrus-capitals; it is not a block of stone, about which the rich foliage of the plant has been entwined in sculpture; the foliage, or perhaps the flower, is the capital. Other capitals, designed in a questionable taste, are ornamented with, or formed of, heads or figures of personages famous in Egyptian story. The Egyptians also employed colossal figures in situations which rendered them almost *quasi* columns or caryatides; a close examination, however, will show that such statues are in reality additions to the true architecture, and not adaptations of the expressions of one form of Art to the requirements and uses of another.



EGYPTIAN PAPYRUS CAPITAL, PHILE.

The teaching of the Egyptian Courts cannot fail to combine for the careful student much of gratification, with more of valuable instruction. He will see in them true Egyptian forms and characteristic Egyptian grouping and combination. The system of surface-decoration is also admirably shown, with its quaint yet truly artistic delineation of Egyptian history. The very colossi are realised in the enormous figures which now sit and gaze, with Egyptian calmness, upon a natural giant from a new world, and which bears the name of a hero greater than Sesostris. The sphinx-avenues also are reproduced, and the Duke of Northumberland's famous lions bear them company. An obelisk, like a pyramid, is wanting; neither is there such a vivid realisation of a rock-tomb as Belzoni gave us more than thirty years ago. Another want is a model which does not look quite new, fresh, and perfect—a model which would show the touch of time and the rougher grasp of violence. Such models or casts, with all the devastations which the originals have had to endure visibly portrayed upon them, are needed throughout these Fine-Art Courts. We require thus to see the originals as they are, no less than to have them again invested with the perfectness of their first condition. I have already noticed this want, which in the Egyptian Courts is felt with peculiar keenness; and I have also invoked the aid of photographs to supply, in the Courts themselves, what they can tell us so powerfully of the actual present state of the Art-productions of the past. These, with some clear and precise indication of the historical order of the model-works, would render the Egyptian Courts worthy of the highest admiration.

In close association with Egypt Assyria now holds its proper place in the history of Art. A few years have sufficed to clear away from this marvellous region the deep obscurity which, during long centuries, had settled heavily upon it. The great valley-plain of the Tigris and the Euphrates has become as visibly and vividly historical, through the magic agency of its Art, as the Nile valley itself. Nineveh is no longer a mystery, and Assyrian his-

tory no longer remains a void. An Assyrian Court at the commencement of the reign of our most gracious Sovereign would have been an impossibility, or rather it could not even have been contemplated. And now we have become familiar with most wonderful collections of the original works of the Assyrian artists, and in the Assyrian Court of the Crystal Palace we can study reproductions of those works, grouped with singular skill, and associated with an architectural structure which may be supposed to realise the actual edifices of Nineveh. The possession by this country of so many of the actual Assyrian works, and their concentration in the national museum, are facts which greatly enhance the value of this Assyrian Court, and impart a peculiarly impressive character to its teaching. The fidelity of the model is thus brought to the severest test, while the work of the restorer is distinctly specified and rigidly defined. It will be found that this Court is worthy of much more attention than is usually bestowed upon it. Its very additions to what may be seen in the British Museum constitute its special claims upon the student. Without doubt the student will require positive authority; such authority the casts from the slabs and sculptures possess in themselves, while their grouping and the accessories, which long and careful study has associated with them, lead on, with scarcely less sure accuracy, along the path of Art-written history.

The three epochs of Art are clearly developed in the recovered "Art-treasures" of Assyria. The first commences after the restoration of native Assyrian dynasties, and the departure of the Egyptian conquerors—that is, the period, according to the Greeks, of Ninus and his successors, in the fourteenth century before Christ, and which coincides with the first decline of the Egyptian power in Egypt itself, and also with the Israelitish Exodus. This period may be considered to close with the revolt of Arbaces, B.C. 821. The second era ranges to the destruction of Nineveh, about B.C. 600. And the third era, extending to the Macedonian conquest, comprehends the revived splendours of Babylon under Nebuchadnezzar, and the great works of Cyrus and Cambyses at Passargadae, with the still more magnificent productions of Darius and Xerxes, which rendered Persepolis so illustrious in antiquity, and have left it so dignified in its existing ruins. This third Assyrian period, after the usual manner, may be considered to extend itself beyond any definite limit, until Art ceased to live in Mesopotamia.

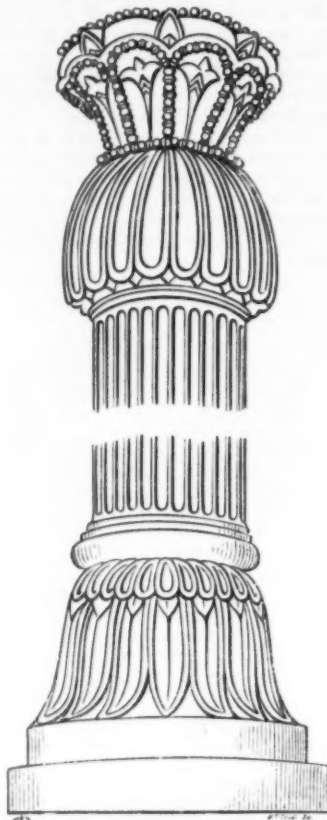
Egypt is the land of temples, temple-palaces, and tombs: in Assyria the palace has the pre-eminence, and the tomb has yet to be discovered; while the temple has hitherto been able to establish but a questionable title to distinct and certain recognition. The Assyrians most surely built and worked for the living; and whatsoever they transmitted for those who should live in after generations, through the agency of Art, had evidently a primary reference to the artists themselves and to their own age. This very self-love, however, in them for us has its advantages. They were scrupulously careful to delineate the living kings and princes and warriors, the living tributaries also and captives; they depicted events as they took place, and personages as they lived and acted; and thus we have Art-records which speak in a yet living language. The men have passed away, and with them has their self-love perished; but their memorial, with its voice of deep and solemn admonition, has been preserved, and thus they will not cease to occupy their own place in the great volume of human history.

Assyrian Art is no less national, no less characteristic, and no less consistent than Egyptian: accordingly it repeats the lesson for us, that these are qualities in Art which we shall do well to acquire. Distinguished by the peculiar feeling of the Assyrians themselves, Art in Assyria is essentially oriental: it also shows its different forms of expression in the most intimate association. The conditions under which the remains of Assyrian Art have been preserved, have restricted those remains within a somewhat narrow range. Fire was the destroying agent which swept away so much, and yet in its very devastation formed the nucleus for the preserving accumulations which should shelter what had not been consumed. Hence works in stone and alabaster and marble have been preserved

in profusion, while whatsoever had been formed of a perishable material has long ceased to exist; and hence also, in consequence of the evident abundant use of wood in their construction by the Assyrians, large portions of their edifices have been destroyed without leaving any clear vestiges of their original character. The existing remains prove that these remains did not constitute the entire edifices in their original forms; and the practice so fortunately prevalent in early times (I cannot apply the same epithet to its prevalence amongst ourselves) of imitating works designed and usually constructed in one material, in other materials, has supplied what otherwise would have been an evident but also a hopeless loss in Assyrian Art. There still exist at Persepolis many remains executed in stone, which are evidently repetitions in that material of what the earlier Assyrian artists constructed of wood. Hence the restorations in the Assyrian Court have been obtained, and their judicious adjustment cannot fail to produce a suitable impression upon the Art-student. Let such a student cherish that impression; but, at the same time, let him not regard restorations and actual reproductions as possessing the very same claims upon him. He will distinguish the one from the other as positive authorities, while he observes how much may be done by thoughtful care to supply what time and circumstances have rendered no longer directly accessible. It will be observed that the Assyrian Court is remarkable for the completeness of its illustration of the arts of Assyria, with the sole exception of the Art-manufactures and the minor carvings and sculptures in ivory in which the Assyrians attained to such high excellence. There is, however, in this Court the imperfection so much to be lamented in these generally admirable structures—the absence, that is, of such an exact classification and arrangement as will clearly distinguish the great Art-eras, and assign to each its own peculiar teaching. This is the Assyrian Court, as it is usually seen and contemplated: it ought to have been, evidently and unmistakably, a court exhibiting three successive periods in Assyrian Art. As before, again I may repeat, that photographs may do much to effect what thus remains to be done; they may be made to demonstrate the eras, and also to show the character of those objects of Assyrian Art of which facsimiles cannot otherwise be obtained.

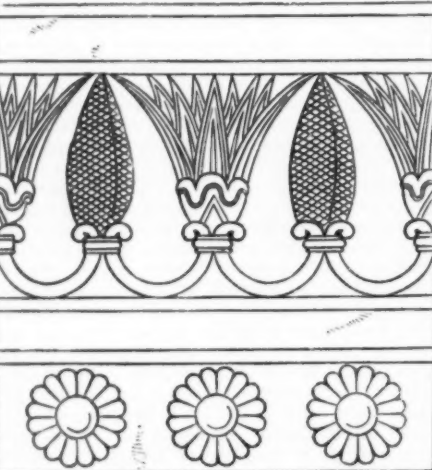
Without attempting to introduce here even a descriptive sketch of the works of Assyrian Art which have so recently become known to us, I may observe that the most ancient of the buildings at present disclosed from the mounds is the north-west palace at Nimroud, built by Asshur-akh-pal, one of the several Sardanapali, who is believed to have reigned about B.C. 900. The other principal discoveries are Khorsabad, to the north-east of Nineveh, the work of Sennacherib or Sargon; Koyunjik, the splendid palace of Sennacherib, on the Tigris; and the palace of Esarhaddon, with several other groups of chambers, complete the series. To these the discoveries in Babylonia must be added; and with them the ruins of Persepolis must be closely associated. These most valuable historical remains lead us on to the still more interesting edifices of the Israelites in the great days of their glory. Not, indeed, that the Persepolitan remains form a directly connecting link with what Jerusalem once was, but that the transition from the platform and the rock sculptures of the Persians to the works of the wise king who reigned on the shores of the Mediterranean, is the most readily effected. As Persepolis is invaluable to us as an exponent and illustrator of Nineveh and Babylon, so do the three possess a special source of interest from the light which they combine to throw upon the arts of Israel. The temple and the royal house of Solomon, as we gather from Holy Writ and from the pages of Josephus, were evidently built and decorated in the styles of Assyria; there were the sculptured and painted wall-slabs, the cedar roof and pillars, the mystic figures, the elaborate yet peculiar enrichments which Nineveh has still, with the aid of Persepolis, preserved for us to contemplate. Whatever additional illustrations from Assyria and Babylonia may eventually be associated with the Assyrian Court, as it now exists, it will be of the utmost importance that Persepolis should also be fully illustrated, and its value as a commentator upon the earlier arts of the Assyrians clearly made known. I have here

introduced sketches of a capital and base from Persepolis, both of them modelled to the full size of the originals in the Assyrian Court, and both of them



C3 CAPITAL AND BASE, PERSEPOLIS.

works of great beauty. The capital, if created with a nobler upper member, would take a place amongst the best productions of its class, and the base, unaltered, might be adopted with signal advantage.



C3 del. BORDER OF ORNAMENTED PAVEMENT, NIMROUD.
(The original in the British Museum.)

PART V.—GOTHIC ART: Section 1.

As is the case with their Romanesque neighbour, the Gothic Art Courts in the Crystal Palace suffer from possessing the title which has very infelicitously been applied to them. They are styled "Medieval"—a term devoid altogether of any definite application to a style or period of Art; and which, in the case of Gothic Art, is calculated not only not to satisfy, but actually to mislead the student. The Gothic was indeed the great Art of the middle ages; but it was not the only form under which, during the middle ages, Art flourished in Europe. The term *medieval*, as an Art epithet,

would include the Romanesque forms on the one side, and what have been not inaptly designated after-Gothics on the other side. It is well to restrict the term "Gothic" to its own age, and to apply it to its own style, and, at the same time, to exclude from it as well what preceded and what followed it. I shall accordingly, as in the instance of the Romanesque Court, reject the word "Medieval," and substitute for it the word "Gothic," while treating of the courts which really are devoted to Gothic Art. These courts will demand a careful investigation; they come close to us, and their teaching ought to abound in lessons as well of present practical value as of historical interest. Should it appear that more might have been done for Gothic Art in these Courts than they have actually accomplished, it will also be evident that their teaching will readily admit such aid and support as will render it of the very highest importance. Reversing my previous order of treatment, I propose first to give a general description of these Courts, and subsequently to compare them with what we should both desire and expect to find them. The group comprises three distinct Courts, with the adjoining corridor, and along the entire façade next to the great central avenue of the palace various works in sculpture (chiefly monumental) are arranged. First there is a small court devoted to the Gothic of Germany; the much more spacious court which succeeds is formed of casts from English works in the same style; a second small court contains examples of French Gothic, and the corridor is occupied by miscellaneous specimens; in addition to which there is a second large and very important miscellaneous collection in the extensive open space which corresponds with the present music-hall. Thus the entire style, in all its more important forms of expression, is illustrated; the Lombard and Italian form having received the least share of attention. The student will note this bringing together of Gothic works from different countries, at the outset of his inquiry; it is a matter most seriously affecting his final success, and one which these Courts will do much to represent to him in its true importance. Until very lately the study of the Gothic of England had received but little of illustration from what other countries had to teach respecting the style; but now we have at last begun to recognise the style as one great style, and we have commenced searching out its workings wherever it worked, that thus we may attain to something more closely resembling a full comprehension of the style itself, in the fullness of its deep meaning and its comprehensive power. So long as the Gothic was studied under one form and aspect only, by those who desired to revive it in extended operation, so long they restricted their aim to the mere reproduction of early examples; and mere reproduction will neither make an artist nor revive an art. But when a wider and loftier spirit of inquiry began to exert its influence, and the students and lovers of Gothic Art were led to seek out, not the material forms, but the animating spirit of the style; when they aspired to a fellowship with the feeling and the mind of the Gothic masters, with the view to their own working under kindred impulses, yet without any idea of doing precisely the same work once again, then there began to be such beings as Gothic artists, and Gothic Art began to revive. Thus this great Art may work after a manner consistent with its own essential attribute of applicability to existing requirements, and its versatile powers may be consistently exemplified in availing themselves of every fresh discovery in science, and every addition of a new material or a novel method of applying an old one. The extension of the range of study beyond the Gothic of England, together with the maintenance of the unity of the style throughout its eras, have already done great things towards placing this great art on its proper basis amongst us; and the Crystal Palace Gothic Courts have performed their own parts in this good work, though certainly they have not at present accomplished so much as they may be yet made to accomplish.

The German Court is entered through a cast from the celebrated doorway at Nuremberg, and on either side of this there are grouped various objects from different German churches, including four fine monuments all from Mayence Cathedral; and above is a characteristic and beautiful arcade, made

up of miscellaneous details chiefly from Cologne. At hand are sculptures from Munich, Cologne, and Nuremberg, and other places. Amongst these are the masterpieces of Adam Kraft, with two works ascribed to Albert Durer, and others which carry on the German series as late as the commencement of the sixteenth century. The cloister, which forms one side of the English Court, is, for the most part, a reproduction from Guisborough Abbey, Yorkshire; but, unhappily, this fine work of the noblest Gothic age is mixed up with details of the succeeding era. The open Court itself has been constructed with a direct and evident disregard of all classification,—the several Gothic eras are indiscriminately associated, and an incongruous whole has been the necessary result. But the component parts, when reduced to their own proper independence, are of great value; these are taken from the Cathedrals of Ely, Lincoln, Wells, Rochester, Winchester, Hereford, Salisbury, Lichfield, Westminster Abbey, the great churches of Southwell and Beverley, &c. The Court itself must be visited by those who would examine in detail into its composition: here are niches, canopies, bosses, corbels, spandrels, windows, tombs, a noble late font, and almost every possible variety of Gothic work. Amongst so much that is admirable, and with all these excellent casts ready to form the Court, it certainly is a matter of surprise that the triforium arches of Lincoln should have been made to act as doorways, and that many objects should be made up of parts brought together from various originals. The triforium arches were purposely designed to be seen at a considerable elevation; they cannot be fairly estimated when converted into doorways, and set on a level with the student. There are many examples of sculpture in this Court; and here the same remark is applicable in many instances—the originals are placed at a great height, while the casts are raised but a few feet. A considerable amount of colour has been introduced here, but without producing any satisfactory results. Within the Court are four great casts from celebrated monuments with effigies, which will be fully described hereafter. In the adjoining corridor are other monuments, with various specimens of windows, vaulting, shafts, and niche-work. Some few Italian examples are to be found in the French Gothic Court, together with a more numerous series of works from France itself: here are fine arches from the choir of Notre Dame, Paris, surmounted by canopies from Chartres; and a variety of other celebrated churches have also contributed their treasures of architecture and sculpture. The entire series is very excellent, and its teaching will repay attentive and prolonged study. It is the same with the Gothic works, which at present stand in such singular disorder in the great compartment of the Palace which adjoins the central transept. The student may here contemplate many of the noblest isolated examples of Gothic Art; each has for him its own teaching, but each example would derive fresh powers of instruction from association. The relative bearing of these fine works upon each other, and their respective contribution to the history of Gothic Art has still to be realised through classification. While they are regarded as parts of a great whole, their teaching cannot fail to produce important effects, however they may be placed: and now Art-students have been taught to consider every great Gothic example as, in fact, associated with every other, the whole forming the one volume which that noble art completed in the middle ages, and handed down (sealed, indeed, but with a seal which would admit of being dissolved) for us to study. That same volume needs not to be issued again, or to be simply translated: the spirit of the original survives, and, unexhausted, it seeks at our hands a fresh work, that may bear the same distinctive lineaments with its predecessor,—that may be as true as the former volume to the style and title which it should bear, but which will be characterised throughout by a freshness and energy of its own, and which, on every page, will vindicate at once the fame of the former workers, and the worthiness of their living successors. In these Courts we may recognise collections of valuable authorities from which the new volume may derive some of its materials, and upon which, as upon a solid foundation, it may repose in confident security.

THE APPLICATION OF IMPROVED MACHINERY AND MATERIALS TO ART-MANUFACTURE.

No. 8.—THE ECONOMY OF SOME METALLURGICAL PROCESSES CONNECTED WITH GOLD AND SILVER.

FROM the most remote historic times, the islands of Britain have been celebrated for their metalliferous treasures. Tradition, from a yet earlier period, brings us strange legends of the wealth of the early British tribes. It is certain that the ancient monarchies were indebted to those "far islands of the west" for the tin with which they manufactured their bronzes. We have evidences, traditionary and historical, that the merchants of Tyre and Sidon sent their commercial navies round the coasts of Spain, and to the far-famed "Cassiterides," for the tin with which they supplied the great nations of the eastern world.

In connection with this early commerce and ancient navigation, we have the curious and instructive account given by Diodorus. He says,—“We will now give an account of the tin which is produced in Britain. The inhabitants of that extremity of Britain which is called Bolerion both excel in hospitality, and also, by reason of their intercourse with foreign merchants, are civilised in their modes of life. These prepare the tin, working very skillfully the earth which produces it. The ground is rocky, but it has in it earthy veins, the produce of which is brought down and melted and purified. Then, when they have cast it into the form of cubes, they carry it to a certain island adjoining to Britain, and called *Ictia*. During the recess of the tide the intervening space is left dry, and they carry over abundance of tin to this place in their carts; and it is something peculiar that happens to the islands in these parts lying between Europe and Britain, for, at full tide, the intervening passage being overflowed, they appear islands; but when the sea retires a large space is left dry, and they are seen as peninsulas. From hence, then, the traders purchase the tin of the natives, and transport it into Gaul, and finally, travelling through Gaul on foot, in about thirty days they bring their burdens on horses to the mouth of the river Rhone.”

Cæsar, in his Commentaries, distinctly states that one reason of his invading the Britons was, because they assisted the Gauls with their treasures, with which their country abounded. Thus we have the evidence of two historians to show that these islands have been from the earliest date regarded as rich in mineral treasures. Traditionary evidence is abundant. One of the Welsh Triads informs us that three of the great princes of Wales—Caswallan, Manawydan, and Llew Llanngyfes—were distinguished for their possession of golden cars. The “hoarded treasure” of the prophet Merlin, of which we have strange tales in our ancient British poetry, may also be regarded as indicating, in remote antiquity, the search for the precious metals in this country. The Romans certainly worked some mines for gold; that of Ogofau, in Carmarthenshire, is a remarkable example. In considering this question, the fact must not be allowed to escape us of the discovery of ring-money of gold in the bogs of Ireland, many very interesting examples of which are preserved in the cabinets of the curious.

Although the special purpose of this paper is to direct attention to some interesting modern processes, by which a large amount of valuable metal, which was formerly wasted, is now preserved; it cannot but be interesting to sketch something of the history of the search for gold and silver in the British Isles. Confining our attention, then, entirely to gold and silver, it is curious to discover that our Henry IV. commands Walter Fitz Walter—upon information of a concealed gold mine in Essex—to apprehend all such persons as he in his judgment thinks fit, that do conceal the said mine, and to bring them before the king and council, there to receive what shall be thought fit to be ordered. This strange warrant of the king had reference to a tradition “that Cimoline, prince of the Trinobantes—who lived much at Rome in Augustus his time—did at Walden, in Essex, coin according to the Roman way, money instead of rings.” There appears to have existed from the

earliest times a vague belief that the much-valued precious metal, gold, was to be found in Britain; and this idea has from time to time been encouraged by the actual discovery of some gold in various places. The Romans, for example, actually worked a gold mine at Ogofau; the remains of their smelting establishment has been discovered, and a gold necklace found, which, for the style and workmanship, would have been no discredit to a modern goldsmith. In the time of James I. it was stated that much gold had been found, and that by careful search much more would be discovered in the Lead Hills, and some other parts of Scotland. One Atkinson wrote on the subject, and after comparing his majesty to David and Solomon for wisdom, he earnestly persuades the king to embark in the gold search, and he promises him riches far beyond the wealth of the Hebrew monarch. It does not appear that any considerable quantity of gold was ever discovered in any part of Scotland, but some has been found in the Lead Hills and elsewhere. Certain it is that more money has been expended in the search for the royal metal than could be coined from what has been discovered.

Several similar manias have from time to time taken possession of the people, and all of them have ended in ruinous loss to those who had yielded to the seductions of the gold fever. One of the most successful of the searches for gold was that in 1795, prosecuted in Wicklow. It transpired that lumps of pure gold had been picked up in a valley on the flank of the mountain called Croghan Kinshela, in the southern part of the county of Wicklow. The discovery, which was purely accidental, was kept a secret for some months; but no sooner was it made known, than crowds of the country people, throwing aside their ordinary occupations, rushed to the spot to secure a share in so promising a harvest. Some hundreds of gold diggers were soon employed about the stream, and during about six weeks appropriated to themselves a considerable amount of pickings. After that time the government, fortified by a special act of parliament, established a more systematic system of streaming, under the direction of special commissioners; and up to the outbreak of the rebellion in 1798 these works were remunerative. During that unfortunate period, however, they were destroyed, and were not resumed until 1801. Attempts were then made to discover the source of the alluvial gold, by mining into the mountain. An audit was driven a considerable distance into the hill, with the hope of cutting the lodes from which it was supposed the gold of the valleys had been derived. After a large expenditure of money and considerable labour—not a particle of gold having been discovered—the mining works were abandoned. The government were advised to this by Mr. Weaver, after some years of this useless search. From the stream, however, they had raised 944 ounces of gold, the total value of which at the time was £3675. The Wicklow gold occurred disseminated throughout an irregular bed, composed of clay and fragments of rock more or less rounded; the particles were generally minute scales; but large solid lumps were found from time to time, the heaviest of which weighed 22 ounces.* Gold has, at all times, been found in small quantities in the tin streams of Cornwall, but never has it been regarded as of sufficient importance to be made an object of special search. The “tin streamers,” as these men are called, usually carry with them a small quill, in which they preserve the particles of gold they may discover in washing for tin. These quills of gold are usually sold as curiosities.

It is not many years since the valleys of North Devon were said to be rich in gold; Pactolian streams were fabled to be flowing over golden sands, and the fable of Colchis was to be realised in England. At enormous cost new machines for amalgamating and grinding the auriferous quartz were

* It is only within a few years that the Wicklow gold mines have been entirely abandoned; indeed, it is not probable that they are at this moment partially at work. Mr. and Mrs. Hall, in their book “Ireland: its Scenery and Character,” describe a visit to these mines in the year 1840; they found about fifty men and women busily employed in sifting the gravel of the current of a dried-up river, washing it, and obtaining pieces of pure gold—generally very minute, but frequently of the size and about the thickness of a sixpence. Several such pieces they saw taken from the washing sieves; and the inspector showed them also two or three of larger size. Still the produce was not sufficient to pay for the labour.

fixed; and they rest rotting and rusting on the mines, no gold having been found upon which to test their powers.

It cannot be too much regretted that the education of the people of England is such that they are unable to protect themselves against the bold assertions of pretenders. A machine, in every respect, regarded merely as a mechanical contrivance,—of the worst possible construction—a return, indeed, to the old ball and basin with which the Saxon wife ground her corn, with the defect of moving the basin instead of the ball—took our public by surprise, and thousands of pounds were spent upon an implement in which the waste of mechanical force was a constant source of loss, and which would not perform the work for which it was constructed and sold. A very slight knowledge of the laws of mechanics would have prevented the impudent projector from returning rich to his native home, and have saved many from ruin.

More recently the hills of Merionethshire have been discovered to be rich in gold, and numerous works have been, within the last few years, established for separating the gold from the quartz, none of which have been remunerative. That gold exists in the quartz lodes of those rocks is certain; but it is so irregularly distributed, that it is exceedingly problematical if it will ever, even under the most economical system, be worth working.

Although—as we have endeavoured to show—gold mining, or washing, has failed to be remunerative in this country, we have, in our improved chemical manufactures, succeeded in saving many valuable products which were formerly entirely lost. In no case is this more remarkably shown than in the recovery from the iron pyrites of Ireland of the copper, the silver, and the gold which they contain in almost infinitesimal quantities. For the purpose of rendering intelligible to the reader, who may not be possessed of much chemical knowledge, the peculiarities which are connected with the manufacturing economy we are about to describe, it will be necessary to explain, though briefly and popularly, the methods adopted in the manufacture of the well-known acid, the sulphuric acid or oil of vitriol. This acid is the result of a combination of oxygen with sulphur. It must be familiar to every one, that when sulphur is burnt a peculiar and suffocating smell is produced. When we ignite a brimstone match, a combination of the sulphur and the oxygen of the air immediately takes place; a vapour escapes, which is this compound, and we call it sulphurous acid. If, by any means, we combine the sulphur with another dose of oxygen, we then obtain the sulphuric acid, or oil of vitriol of commerce. To effect this on a large scale, properly constructed furnaces are prepared, and the sulphur to be ignited is mixed in certain proportions with nitre—nitrate of potash. The sulphur is converted into sulphurous acid, and the nitre into nitrous acid. These gases pass into large leaden chambers, having some water upon their floors, and by a somewhat complicated series of reactions, an additional equivalent of oxygen enters into combination, and sulphuric acid is dissolved in the water. This is continued until the water is strongly charged with this acid; it is then run out into leaden vessels, in which, by the action of heat, it is concentrated; a still greater degree of concentration being effected by subsequently heating the acid in platinum vessels.

Sicilian sulphur is ordinarily employed in this manufacture; but it has been found economical to employ some of the sulphur ores—iron pyrites—of this country, especially the ores of Wicklow and of Cornwall, the former more especially. The analysis of these ores, which are sometimes called *mundic*, shows them to contain iron 46.7, and sulphur 63.5. It is this large quantity of sulphur which renders them valuable. The quantity of these ores shipped from Wicklow and Arklow in 1855 was as follows:

	TONS.
From Ballymurtagh	17,185
„ Ballygahan	12,222
„ Conorra	3,426

In the same year there was produced—

From Llanrwst, North Wales	200
„ Devon and Cornwall	19,840
„ Cumberland, &c.	2,000
„ the coal formations of Durham and Northumberland	1,780

Making a total of 56,653

Beyond these quantities a considerable amount of pyrites were raised, of which no account can be obtained. This ore, when submitted to the action of fire, gives out its sulphur, and the process of conversion into sulphuric acid is that already described. For a long period the sulphur being separated from the ore, the residue was regarded as valueless, and the ashes were thrown to the waste heaps. An accumulation of this sort was sold by a manufacturing chemist for a trifling sum, and he was glad to get rid of the useless matter, as it then appeared to him. In a short time an application was made for another pile of refuse; a larger price was asked, and it was readily given. The demand from the same party for this “sulphur ash,” as it was called, increasing, the manufacturing chemist began to suspect that it contained something more valuable than the trace of copper, which they knew existed, but which, it was thought, it would not pay to separate. A careful examination of the ashes was made, and it was then discovered that the waste of the vitriol works, where the Irish pyrites were used, contained copper, and silver, and gold. These “wastes” were now sold at something like their real value. They pass from the hands of the vitriol-maker, and are treated as follows:—The ashes are mixed with common salt, and subjected to a roasting process at a regulated temperature. When they have been exposed sufficiently long to the proper temperature, the roasted mass is thrown into water, and in a short time all the copper is dissolved out of it. The fluid, when it has become clear, is drawn off into another tank, and old iron being thrown into it, the copper is precipitated in the form of metallic copper. A strong brine is now poured upon the residual ashes. The silver which the pyrites contained has, by being roasted with common salt, combined with the chlorine, and become chloride of silver, a salt which is soluble in lime. The liquor, now holding in solution all the silver which was contained in the ashes, is drawn off, and the silver is precipitated, usually by means of copper or zinc, and melted into a cake. This silver cake is sent to London, and instead of its being sold at the usual price of five shillings the ounce, prices varying from six to ten shillings the ounce are given for it, according to the quantity of gold which it contains. The gold is separated by a process known by the name of “parting,” which depends upon the insolubility of the gold in a perfect solvent of the silver. In this way large quantities of silver and gold are recovered which for a very long period were thrown away. Advantage is now being taken of the fact that gold is soluble in chlorine to separate it from many ores which are known to contain it in small quantities. Works were very recently established in Cheshire for the extraction of gold from quartz; the experiment is too recent to enable any one to express an opinion on the probabilities of its success.

The diffusion of gold is somewhat remarkable; experiments have been made in the metallurgical laboratory of the Museum of Practical Geology, with the view of examining the metals supposed to contain some of this more valuable one. Numerous samples of metallic lead, of white-lead, of acetate or sugar of lead, &c., were analysed, and all of them gave a trace of gold. It was not in sufficient quantities to pay for its separation, but, as establishing the fact of the general diffusibility of gold, the inquiry was of the highest interest.

Some time since Malaguti, Durocher, and Sarzeand, communicated the extraordinary fact of their having detected silver, in very appreciable quantities, in sea-water. The authors of that communication suspected the existence of the metal from the extensive diffusion of silver in the mineral kingdom; the conversion of its sulphide into chloride by the prolonged action of soluble bodies containing chlorine; and the solubility of chloride of silver in chloride of sodium, which exists so largely in sea-water. An English chemist, Mr. Frederick Field, has lately published a most ingenious method for detecting the silver of the ocean. His own words are so interesting, that we quote the abstract of his communication to the Royal Society:—

“As a solution of chloride of silver in chloride of sodium is instantly decomposed by metallic copper, chloride of copper being formed, and silver precipitated, it appeared to me highly probable that the copper and the yellow metal used in sheathing the

hulls of vessels must, after long exposure to sea-water, contain more silver than they did before having been exposed to its action, by decomposing chloride of silver in their passage through the sea, and depositing the metal on their surfaces. A large vessel, the *Ana Guimaraens*, now under the Chilean flag, was hauled down in the Bay of Herradura, near Coquimbo, for the purpose of being repaired, and the captain obligingly furnished me with a few ounces of the yellow metal from the bottom of the vessel. The investigation was interesting, as the metal had been on for more than seven years (an unusually long period), and the ship had been trading up and down the Pacific Ocean all the time. The metal, upon examination, was found to be exceedingly brittle, and could be broken between the fingers with great ease. Five thousand grains were dissolved in pure nitric acid, and the solution diluted; a few drops of hydrochloric acid were added, and the precipitate allowed to subside for three days. A large quantity of white insoluble matter had collected by that time at the bottom of the beaker. This was filtered off, dried, and fused with a hundred grains of pure litharge, and suitable proportions of bitartrate of potash and carbonate of soda, the ashes of the filter also being used. The resulting button of lead was subsequently cupelled, and yielded 2.01 grains of silver, or one pound one ounce two pennyweights and fifteen grains troy to the ton. This very large quantity could hardly be supposed to have existed in the original metal, as the value of the silver would be well worth the extraction. It is to be regretted that the captain had none of the original on board. A piece of yellow metal with which he was repairing the vessel yielded only eighteen pennyweights to the ton. I was enabled, by the courtesy of the captain of the *Nina*, a brig which had just arrived in the Pacific from England, to obtain more satisfactory information. He gave me a piece of Muntz's yellow metal from his cabin, from the same lot with which the brig was sheathed, but which had never been in contact with salt water, and also a small portion from the hull of the ship after it had been on nearly three years. The experiments were performed as before, and the results were very striking:—

1700 grs. from the cabin gave .051 grs. = .003 per cent., or = 19 dwts. 14 grs. per ton.
1700 grs. from the hull gave .4 grs. = .023 per cent., or = 7 oz. 13 dwts. 1 gr. per ton.

Mr. Field is continuing his examination; and he has instituted a series of experiments which will determine with great exactness the rate at which silver is accumulated on the copper by precipitation from the sea.

Many years since a chemist at Plymouth was engaged in an inquiry on the condition of the copper sheathing of many of our men-of-war, and he discovered considerable quantities of silver in the sheathing of some ships which had been long upon the western coast of Africa. This was then thought to have been in the copper from the time of its manufacture, many of the copper ores being known to contain silver. It is, however, more probable that the silver was derived, as Mr. Field has shown, from the waters of the ocean.

It will be curious to find eventually, that our ships traverse the ocean, carrying the elements of industry, and spreading our civilisation to all lands, and that they slowly and silently collect some of the more precious metals for our use. It is now profitable to separate the silver from the baser metal when it does not exist in proportions larger than three or four ounces to the ton. We send our ships upon their voyages sheathed with copper containing less than this, and, as Mr. Field has shown, in the course of a few years that copper may contain a pound or more to the ton. The separation of this silver will become a source of profit, and we may look forward to the time when the supply of that metal will be increased from a source which had not hitherto been thought of by our chemists.

There are many more remarkable instances of manufacturing economy now developing themselves, to which we shall take the opportunity of returning from time to time. Some of our improvements in the separation of silver from lead will form the subject of an article at a very early date.

ROBERT HUNT.

BOTANY,

AS ADAPTED TO THE ARTS AND ART-MANUFACTURE.

BY CHRISTOPHER DRESSER,

LECTURER ON ARTISTIC BOTANY IN THE DEPARTMENT OF
SCIENCE AND ART.

PART V.

HAVING now briefly glanced at the origin of the plant, we proceed to notice the parts of the mature structure, and shall commence this series of observations by an examination of the root or lower portion of the organism: after which we shall gradually ascend the structure, and take cognizance of the bud as an appendage to the axis, although we have classed it with the seed as a generator of the individual.

We have already noticed the origin of the root, and have followed it through its rudimentary development; but, after this, many changes are induced in this organ, a few only of which we can notice, especially as it is one of those parts which is seldom used by the ornamentist; though why this should be the case we know not. The first changes which take place in roots are the result of the branching of the original descending axis which was developed by the embryo plant, by which operation the simple or undivided root becomes to an extent compound, or composed of a number of parts. But the laws which regulate the dispositions of the ramifications or divisions of the root, or the principle of the arrangement of the various members of this organ, it is difficult to detect, as the normal positions of these members are always disturbed, they being developed in a resisting medium. However, it is almost certain that the principle of their development is similar to that of the leaves, and hence of branches; but as the subject has not yet been duly investigated, we must leave it for individual research.

The next changes which are brought about are owing to accumulations of matter, which the organism has the power of aggregating in various parts of this organ. Masses thus formed assume various forms. Thus, in the well-known root of the carrot, the entire central descending axis is thickened by such aggregations; its ramifications, however, remain in their fibrous, unaltered state: also, the root of the Turnip (*Bras-*

normal condition (Fig. 34). In these examples, however, this deposition only occurs in the primary descending axis; but it often happens that the growth of this primary axis is interrupted. Thus the principal root of the common Scabious

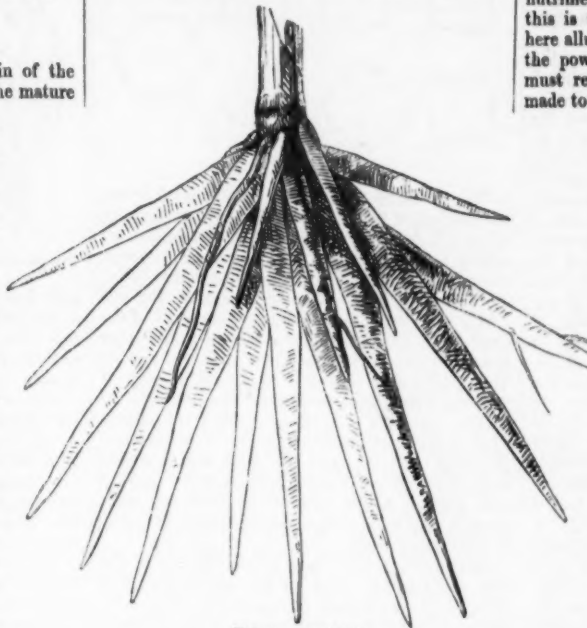


Fig. 35.—Asphodel.

(*Scabiosa succisa*) appears to be bitten off, for which reason it is commonly called the Devil's bit Scabious; and it was formerly reported that the cause of this was, that the Devil, out of envy, bit off the extremity of this root, because it was so valuable to mankind. In whatever manner the central axis may be terminated, whether abruptly, or not, if its growth is interrupted, the result is the development of a number of fibres, which surround it, into roots of high importance, and usually of equal, if not greater, value than itself. In these secondary members, these deposits often take place; as in the Asphodel (Fig. 35), where we have a series of fibres which are thickened by these deposits, and in the Dahlia (Fig. 36), where they are more distended.

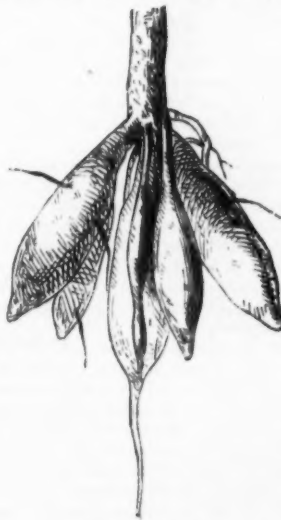


Fig. 36.—Dahlia.

Sometimes these deposits, instead of occurring singly on the fibre, as in the examples already given, or occupying its entire length, are numerous. Thus the fibres of the root of the Common Dropwort (*Spiraea filipendula*) (Fig. 37) have several swellings on the one thread. Now, although these deposits are common in roots, they almost invariably occur in those plants only which are destined to endure for two or more years (are biennial, or perennial), and the above-ground portion of which dies down annually,

the reason for which will be obvious when their use is explained. Before, however, we notice this part of our subject, it is necessary to state that all roots are furnished with small fibres which appear, almost exclusively, to have the power of absorbing nutriment, which fibres often perish annually. As this is the case with these members of the roots here alluded to, it is obvious that, as they alone have the power of procuring nutriment, the structure must remain dormant, or some provision must be made to meet this emergency. To accomplish this,

when the activity of the root is at its maximum, a quantity of organizable matter is reserved, and stored up in the imperishable portion of the organism: thus, when external circumstances excite the dormant vitality of the root, new fibres are again protruded, which are formed of, and feed on, this stored up food; then, when these fibres are generated, they absorb nutriment from without, and thus return what they have borrowed; also upon the nutriment thus procured is that part of the organism fed which is developed into the air and light. The tuberos swellings, however, which are formed on some roots, are not permanent, but are annual. Thus the roots of many members of the Orchis family are furnished with two of these distensions, one of which dies annually. This, in these instances, gives rise to a curious phenomenon, which has often been noticed with interest—viz., the locomotion of some members of this race of plants. This is brought about by the tuberos swelling, which is destroyed, being always at the same side of the axis, and the new one always being generated at

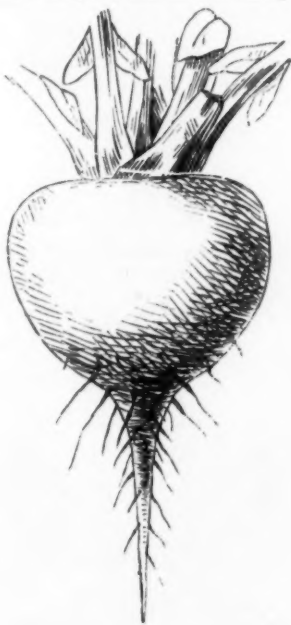
the opposite side; the fibres surround both, and the new axis, which is also annual, always rising between the two bulbs: thus each tubercle exists two years, and then perishes. By this law of generation, and existence the diminutive structure moves in a given direction, and when planted in a garden, near the edge of a bed, will, in some instances, walk off.

Nothing now remains to be said relative to the root for our present purpose, save that the fibrous root, in its various modifications, is much more common than the fleshy; and that all roots, the objects of which are not only to feed the structures, but also to support them in their given positions, are furnished with branches of some description, save those possessed by plants of the most diminutive character; and this provision is necessitated on account of their last ascribed purpose.

Having now briefly noticed the root, we proceed

Fig. 37.—Dropwort.—*Spiraea filipendula*.

to examine the stem, or ascending axis. The stem, like the root, becomes branched, but the means by which this is accomplished we cannot now notice;

Fig. 34.—TURNIP.—*Brassica napus*.

sica napus) is enlarged by a similar addition of matter, but here it only takes place at the upper portion of the root, the lower preserving its

but we shall hereafter examine that operation: the part which we have now to consider is the stem as already formed. It is needless to notice that the stem presents diverse characters—that it is sometimes large and rough, and then it is named a *trunk*; at other times small, and either smooth or furnished with a variable and more delicate texture, when it is called a *stem*.

Stems are divisible into three great divisions, the characters of which are to be found in the internal structure of this organ, and the manner of its formation: but as this internal difference influences the external appearance, we must here just notice it. If a trunk of any of our common trees is observed, as that of the Oak or Beech, it will be seen that in its entire length it is conical, gradually tapering from the base to the apex; that in its section a centre of pith is observable, around which the wood is arranged in regular concentric circles, and the wood is covered with a bark which is separable from it: these then furnish us with the characters of one great division, which has been termed that of *exogens*, from the fact that the new wood found in such stems is always added to the exterior of the old, consequently just within the bark. If, on the contrary, we examine the stem of a Palm-tree, we observe that it is of a cylindrical form, and that its section presents no centre of pith, but that its entire mass is composed of a similar substance, through which bundles of woody matter pass indiscriminately, and that the entire stem is not covered with a separable bark. This division is called that of *endogens*, on account of the new wood of these stems being produced in their centre. The external appearance of the third and minor group is, like that of the latter, cylindrical; but its section exhibits a large central mass of pith-like matter, and a series of woody bundles, which, however, are not numerous, and assume given zigzag forms, the whole being covered by a somewhat barked matter. This latter group is that of *acrogens*, in which division the stem is formed by the union of the bases of the leaf-stalks around the original axis; therefore the perfect stem can be produced only at the summit of the organism, as the leaves alone occupy this extremity of the axis.

Now these stems not only vary in internal organisation, but also in external appearance, as is obvious from the preceding; but besides these distinctive characters, there are others which will be observed when we consider the general effect of the varied vegetable structures. There is one point, however, which it behoves us now to mention, viz., that exogenous stems are usually much branched, whereas the stems of endogens are usually little branched, and acrogens very rarely branched at all. Now these varied formations are not only found in the larger structures, but in the more diminutive also, but in these it is necessarily less obvious; for example, if we take the stem of an annual which is an exogen, we find that there is but one circle of wood, and that scarcely separable from the bark; as only one circle of wood is formed in the year, it is obvious that in the larger developments only the structure can be well seen.

We have noticed that the embryo of the seed is sometimes furnished with one, at other times with two or many seed-lobes; now those which have two or many, produce an exogenous stem, while those which have one yield an endogenous stem. The acrogenous structure produces no regular seeds, but bodies which represent them, which are of a very rudimentary nature.

The cause of exogenous stems being conical, while those of endogens and acrogens are cylindrical, though fully understood, is almost beyond the scope of our present papers, therefore we pass on to notice the variation of the form of this organ as exhibited by transverse sections. We may here remark that it is common for the stems of small structures only to widely deviate from the circular form.

If we observe the transverse section of the stem of the *Carex riparia*, we perceive that it is a modification of a triangle, while that of the White Dead-nettle (*Lamium album*) is founded on the square, the Hop (*Humulus*) on the hexagon; and not only have we these pleasing variations, but each one is modified in various ways: thus we have a series which may be regarded as a play upon the triangle, another upon the square, and so on. Thus the stems of the White Dead-nettle (*Lamium album*), the Sting-

ing-nettle (*Urtica*), the *Scrophularia nodosa*, and the *Salvia pratensis*, are all founded upon the square, yet differ from each other in general detail (Fig. 38).

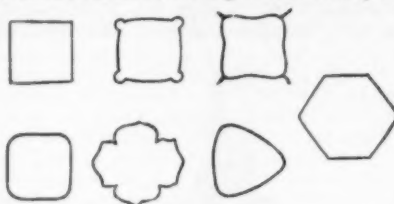


Fig. 38.

We next notice that the stem is influenced in certain particulars by the disposition of the organs with which it is furnished. Thus, if the leaves (which are usually to be found on young stems) are alternate, one at one side of the stem and one at the other, the axis will be more or less angular, the leaf always being situated on the convex summit of the angle; if, however, the leaves assume a rather more complex spiral arrangement, the stem will still be bent slightly from one leaf to the other; but if they are opposite or verticillate, the stem will be slightly distended immediately below the attachment of the leaves with the stem. This does not, of course, interfere with the stem being conical in its entire length, though it, to an extent, makes each portion of the stem situated between each consecutive pair, or ring of leaves, assume the form of an inverted cone.

Having now noticed the chief peculiarities of the stem, it only remains for us to remark that, if a young stem is examined when it is not clothed with foliage, it will be noticed to possess buds, and under each bud a kind of nail-shaped mark, which is the scar left by the fallen leaf. These scars vary in form, but as they are dependent upon the form of the leaf-stalk, we shall notice them when considering that organ; we shall also notice the union of stems, and leaves with stems, after having considered the foliaceous appendages of the axis; and although curious modifications of the stem often exist below ground, we do not deem it expedient to dwell upon them, as our space is limited. We must, however, notice that the object of the stem is to convey fluids, &c., from the root to every part of the organism, and to separate the leaves, so as to expose them all to light and air, as well as being the general above-ground supporting structure of the plant.

If we examine a stem of any tree during the winter months, we perceive that it is furnished with buds, which are its only appendages (evergreens excepted); now we have before said that buds are generators of the individual, and here we learn, from their position, that they are appendages of the axis; their forms, habits, and object, we will now briefly investigate.

Buds present many forms, which are of an interesting character; but as this can be most perfectly observed by individual research, we proceed to notice those points which are to us of higher importance. Before proceeding, however, it is necessary for us to understand that a bud is merely a shortened axis, a shortened branch; by bearing which in mind, our future observations will be readily understood.

Buds are usually clothed with scale-like bodies, which are very simple forms of leaves, the dispositions of which are various; this circumstance, however, is only in accordance with reason, as leaves are diversely arranged, and these are leaves in a metamorphosed condition, or in a simple state. Already light dawns upon our proposition, viz., that buds are merely shortened branches, for we observe that these exterior scale-like leaves are situated very closely together; this would be the result of a branch which produces foliaceous organs at intervals becoming much shortened. Now, as we have just intimated, if the leaves are opposite, the scales of the buds are opposite, and so on, although they may be so closely set as to overlap each other: thus, if we examine the bud of the Horse-chestnut tree (Fig. 39), we find that there is a pair of these scale-like leaves, one of which is at the back, the other at the front; then a pair, one of which is at the right, the other at the left, and so on, from the base to the apex of the structure,

each successive pair being at right angles to the pairs both immediately below and above it, as will be at once seen from our horizontal views of the



Fig. 39.—HORSE-CHESTNUT.



Fig. 40.—LILAC.



Fig. 41.—LILAC.

Lilac bud (Figs. 40 and 41), the structure of which is precisely similar to that of the Horse-chestnut: this fact being so extremely obvious, needs no further comments.

We now proceed to notice the evolution of the bud and its development. As a bud is a mere shortened axis, it necessarily is a branch in embryo possessed of leaves, &c.; now its evolution may be compared to the drawing out of a telescope, the embryonic axis thus becoming an elongated mature branch. In observing the evolution of buds, we are forcibly struck with the grace and beauty of the curves of the scale-like leaves as one and another bend back, the curve of each



Fig. 42.—LILAC.

Fig. 43.—LILAC.—*Syringa*.

forming a beautiful contrast with the others; but as this, with the beauty of the whole aggregation,



Fig. 44.—HORSE-CHESTNUT.

tion, will be fully appreciated from observation, and as our sketches will convey some idea of them,

we proceed to notice one point which must forcibly impress the eye of the ornamentist, namely, a similar

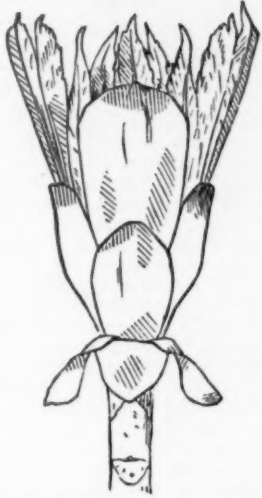


Fig. 45.—HORSE-CHESTNUT.—*Esculus hippocastanum*.

gradual and sudden transition to that which was observable in the germinating seed. Thus, if we

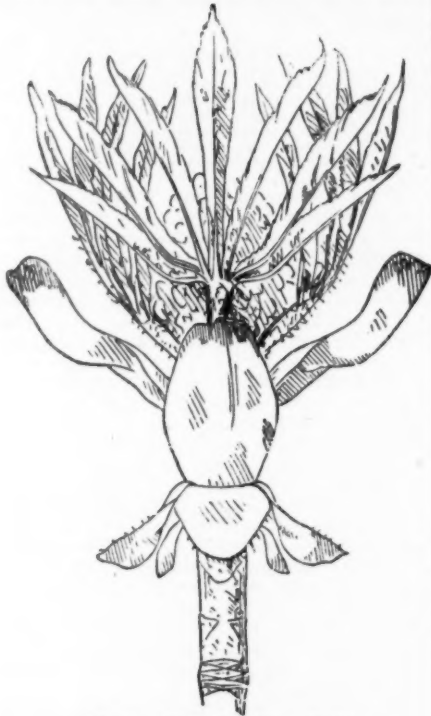


Fig. 46.—HORSE-CHESTNUT.—*Esculus*.

examine the evolution of the Lilac bud (Figs. 42 and 43), we observe that there is a gradual transition



Fig. 47.—*Lonicera*.

Fig. 48.—*Lonicera*.

from the scale to the ultimate leaf, each successive development assuming more of the form of the leaf proper, and less of the simple character of the

scale. On the contrary, if we observe the bud of the Horse-chestnut, we perceive that there is

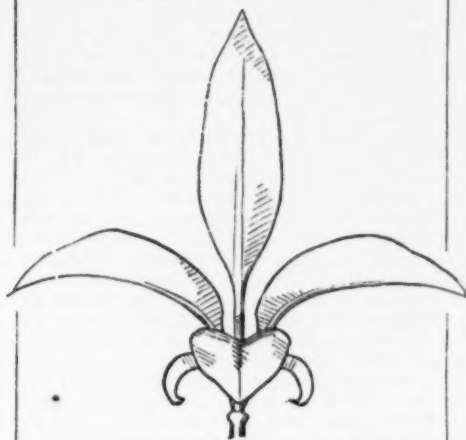


Fig. 49.—COMMON HONEYSUCKLE.—*Lonicera*.

a sudden contrast between the ultimate leaf and the scale, the leaf being of a decidedly compound nature, and its margins toothed, while the scales are entire or undivided. We here figure the progressive development of the Horse-chestnut bud (Figs. 39, 44, 45, and 46), as well as the buds of two species of the Honeysuckle (Figs. 47, 48, and 49), believing this to be the best way of calling attention to these beautiful objects. Sometimes branches are abortive, when a spine is the result, a compound form of which we here figure (Fig. 50).

Relative to the arrangement of buds, and consequently their aggregation, it is only necessary to



Fig. 50.

repeat, that as all regular buds are found situated in the angle formed by the union of the leaf-stalk with the stem, that whatever is the arrangement of leaves, such is the arrangement of buds, which will at once be seen from the accompanying sketch of the Lilac (Fig. 43), the buds of which are oppo-

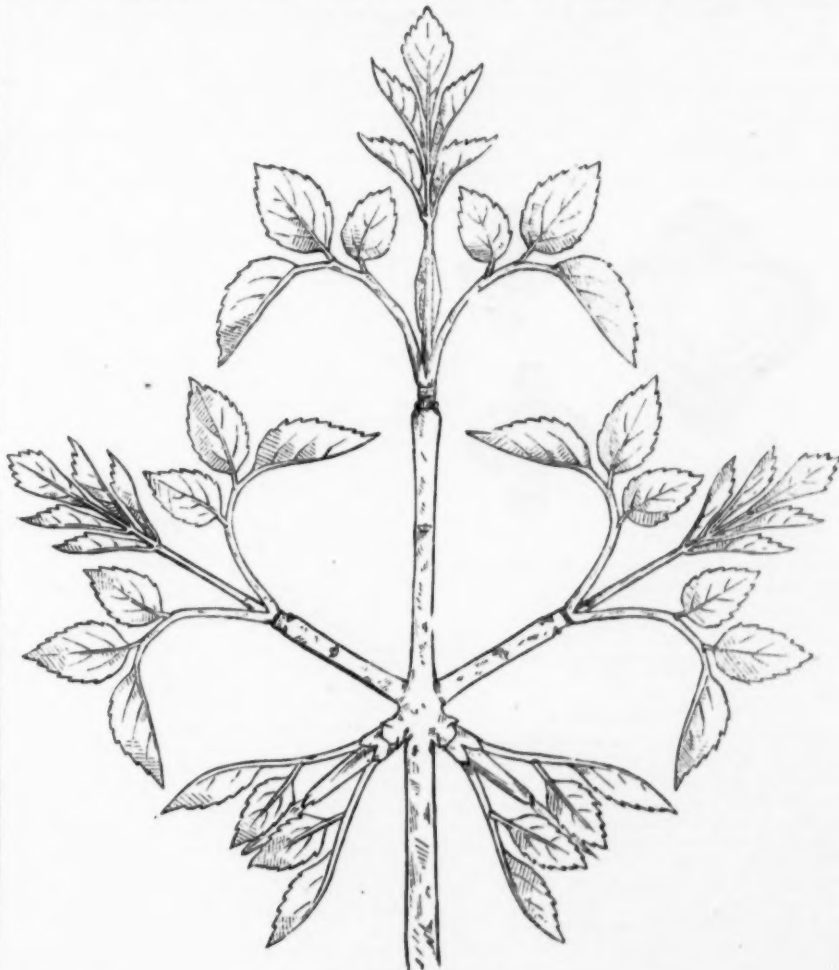


Fig. 51.—ELDER.—*Sambucus*.

site, and consequently the leaves on the developed branches are also opposite.

There is one other circumstance which should

not be lost sight of, namely, that two or more buds sometimes exist at one point of the stem, which may either develop simultaneously, or follow each other

at a somewhat distant period; this, though it seldom occurs, exists in the Elder, the second bud developing the year after the first, and is situated below it, a sketch of which we here give (Fig. 51); it is not, however, always present.

Having now considered the bud, we have noticed the origin of the branch. Each bud gives rise to one branch, which is necessarily a repetition of the original structure. As we have noticed that the embryonic axis of the organism found in the seed is furnished with only one bud, and each bud on a structure must produce a similar development, this is obvious. Were we treating on the principle of adaptation to purpose, we could not fail to call attention to the object of the scales of the bud, which is to protect the germ of life within; in fact, the bud, intrusted with a vital point, has to be protected during the cold winter months, and therefore we often find not merely leathery scales closely laid together, but inside these we find embryonic foliage surrounding the growing point, and these are carefully wrapped in a cottony substance resembling cotton wool, and then to protect them more securely from the frost, rain, and damp, the scales are cemented together, and overlaid with a resinous secretion; thus, beautifully, can we trace adaptation to purpose in all the parts of the vegetable structure. We cannot now stay to trace out the principle of unity in variety as here manifested, but can merely direct attention to the striking resemblance between the seed and the bud; almost the only difference between these two developments being, that the one has the power of developing a root, therefore of procuring its own nourishment, whereas the other receives it from a parent stem; however, even this distinction vanishes when we remember that new wood, which is formed by young buds and leaves, is transmitted down the stem and goes to form the root of the entire organism; but the full extent of this analogy we must individually trace out. Respecting the sections of buds, we can only figure one or two representations, for which purpose



Fig. 52.—Ash.

we have chosen the Ash bud (Fig. 52), four sections of which we give at various planes (Fig. 53).

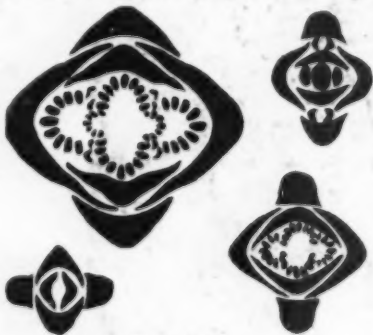


Fig. 53.—Ash.

we have chosen the Ash bud (Fig. 52), four sections of which we give at various planes (Fig. 53).

OBITUARY.

MORITZ RETZSCH.

This veteran German artist, so well known in this country by his numerous outline illustrations of the writings of Shakspeare, Göthe, Schiller, &c., died on the 11th of June, at his residence, Hoffmannsitz, near Dresden, in the seventy-eighth year of his age.

In the *Art-Journal* of January, 1851, is an article from the pen of Mrs. S. C. Hall, entitled "A Morning with Moritz Retzsch," to which we would ask those of our readers to refer who desire a personal introduction to the man and his home. From that paper, and from a short biographical sketch of Retzsch in the "Men of the Time," we gather the following particulars of his artistic life.

He was born at Dresden, December 9, 1779, and although the term of his life extended nearly to fourscore years, he had never travelled far from the limits of his native city; of schools of Art, both

ancient and modern, he knew nothing but what the public and private galleries of Dresden showed him. Although he manifested as a child unusual talent for drawing and modelling, his early ambition extended no higher than to attain the post of a royal forester; a little consideration, and a few speaking facts, taught him, however, that this position would not secure him that personal freedom he coveted so much, for as a youth he dearly loved adventure and liberty. Having at length formed the determination to devote himself to Art, he entered, in 1798, the schools of the Berlin Academy, where he made rapid progress: in 1816 he was elected member of that institution, and in 1828 Professor of Painting. Though at the commencement of his career he had chosen historical painting as the branch of Art to which he desired to give his attention, we never remember to have heard of his attaining much celebrity in it: his portraits are held, however, in great estimation for their fidelity and delicate execution.

The reputation of Retzsch was founded, and will always rest, on his outline illustrations of the works of the great poets, especially those to Göthe's "Faust," consisting of twenty-six sheets of etchings, first published in 1812, and again, in an enlarged edition, in 1834. In 1822 he undertook for Cotta, of Stuttgart, a series of outlines from the poems of Schiller, comprising "Fredolin," the "Fight with the Dragon," "Pegasus in Harness," and the "Song of the Bell." His next series was from Shakspeare's dramas, of which series eight parts were published between the years 1827 and 1846; they comprised illustrations of six plays. To this list may be added illustrations of Burger's ballads, two series of "Phantasies," "The Contrast between Light and Darkness," and several others, chiefly single subjects.

Of these works, so well known and so deservedly appreciated wherever Art is admired and loved, it is scarcely necessary for us now to speak: notwithstanding their German origin, they have a freshness and richness of conception, a freedom of execution united with a delicacy, and a feeling of pure, natural poetry, that one rarely sees in works of this kind by German artists; but then Retzsch was not a "schoolman," except as a genuine pupil of nature. "The allegories of Moritz Retzsch," says Mrs. Hall, referring to a portfolio of his drawings she had looked over in his studio, "are not of the 'hieroglyphic caste,' such as roused the indignation of Horace Walpole; there were no sentimental Hopes supported by anchors; no fat-cheeked Fames puffing noiseless trumpets; no commonplace Deaths with dilapidated trumpets. They were triumphs of pure Art, conveying a poetical idea—a moral or religious truth—a brilliant satire, brilliant and sharp as a cutting diamond, by 'graphical representation'; each subject was a bit of the choicest lyric poetry, or an epigram, in which a single idea or sentiment had been illustrated and embodied, giving 'a local habitation'—a name, a history—in the smallest compass, and in the most intelligible and attractive form."

An excellent portrait of Retzsch precedes the paper written by Mrs. Hall; the head and face are fine, and wonderfully expressive of intellectual power, deep, earnest thought, and kindness of heart. "The mingling of simplicity and wisdom was one of the strongest phases in his character; so gigantic and yet so delicate in Art; so full of the rarest knowledge; animated by an unsurpassable imagination; proud of the distinction his talents command, and yet of a noble and heroic independence which secured universal respect." "His soul," says his friend and brother artist, Professor Vogel, "was animated by the grand conceptions of Göthe and Schiller; his ears drank in the beauty and sublimity of their poetry; and he lived in the mingled communion of great men, and the lovely and softened beauty of Saxon fatherland." The memory of Moritz Retzsch will not soon fade in the recollection of his countrymen, or of any who ever made his acquaintance, if only during a few brief hours.

In the article to which we have made reference, a description is given of the artist's home and garden, both of which were full of interesting objects, most of them associated with some event in the painter's history. It was peculiarly pleasant and instructive to walk and talk with him in this home of his affections.

THE ROYAL PICTURES.

REST AT EVE.

J. Tennant, Pinxt.

C. Cousen, Sculpt.

Size of the Picture, 3 ft. 4½ in. by 2 ft. 0½ in.

How is it that Art has so frequently the power of producing pleasant sensations in the mind, when a similar power is withheld from Nature herself? Why is it we call that beautiful which the painter has placed on his canvas, when we should repudiate the term if applied to the reality? Here, for example, in Mr. Tennant's picture is an instance of the artist's power over Nature. Not ten, perhaps, out of a hundred persons who might chance to see the scene he has represented—a few cows resting quietly on the banks of a brook running through an extensive marshy level—would give it the least attention, much less be attracted by it as "a thing of beauty;" and yet, we venture to affirm, not one of the hundred looking at the picture, however their tastes might differ upon works of Art generally, would deny to it the admiration it deserves. Strange it seems that the gifts with which man is endowed enable him to exercise a power that the glorious works of his Creator are insufficient in themselves to effect. We can only account for the fact on the assumption that the great mass of mankind is either ignorant of, or wilfully blind to—we rather suspect the latter—the loveliness of the world around us:—

"For we half shut up our senses,
And we hear no music sweet,
Nor smell the fragrant incense
That rises at our feet:
And we close our eyes to beauty,
Nor taste the good we can,
And are careless of the blessings
Which heaven spreads out for man."

It is the enviable mission of the painter to bring before the eyes of his fellow-creatures these "blessings" of the world of nature,—to show them, whether it be in a leaf or a flower, a combination of the most ordinary and apparently uninviting subject-matter, or the representation of the grandest and most sublime features of landscape, that all is excellent, perfect, designed for, and adapted to, our happiness.

Mr. Tennant's landscapes are among the most attractive pictures of their class exhibited at the "Society of British Artists," in Suffolk Street, of which institution he has long been a member and a strong "support." His works are much in request, and deservedly so; for if they do not rank with those of our most distinguished landscape-painters, they are infinitely superior to the great majority. His "strength" lies in river-scenery; his subjects are always well-selected as regards picturesque character, and are treated in a manner at once artistic and natural,—terms that ought to be of similar import; and yet they cannot be called so, when applied to the productions of some painters, where Art and Nature are very far from meaning the same thing.

The picture of "Rest at Eve" was purchased by Prince Albert, in 1852, and is the second work by Mr. Tennant which has been so honoured by his Royal Highness. The scene was sketched on the banks of Dagenham Gulf, in Essex, looking over the Thames to the Kentish side of the river between Woolwich and Erith;—the Thames is seen in the distance, and beyond it is the high ground of Plumstead and Lessness Heaths,—one of the most picturesque localities within twenty miles of London, presenting a combination of richly-wooded upland, verdant pastures, and extensive cornfields, with the noble Thames winding through the low country, almost as far as the eye can reach; the Kentish side of the river offers a most striking contrast to the opposite banks.

It is scarcely giving to the picture here engraved too high a compliment to say it is worthy of Cuypp; the subject is, perhaps, as simple as an artist could select—a quality never to be condemned or slighted when allied with such excellences as are here to be seen,—rich, luminous colouring, effective arrangement of the materials, and most careful execution.

The picture is in the Collection at Osborne.

THE WELLINGTON MONUMENT.

THE models which are the answer to Sir Benjamin Hall's summons to a competition in the matter of this most important national work, stand now on their pedestals in Westminster Hall; and on the 20th of the past month the collection was thrown open to the inspection of the public. As it is many years since a sculpture commission of such magnitude has been given in this country, the exhibition is one of more than common interest; and Sir Benjamin having chosen, in the exercise of his discretion, to extend the chances of the competition to the foreign sculptor, it behoves our readers and others to see that this interest does not sleep. By this exhibition of the designs, the minister invites the public to be his assessors in the matter of the adjudication; and it will, therefore, be that public's fault if the decision should be suffered to pass quite out of their own hands. The appeal to general opinion is in itself, and as far as it goes, a pledge of ministerial good faith; but it should be observed, that were anything like the contrary intended, the neglect of this appeal would have the precise effect of enabling the wrong to be done under the forms of fairness. The apathy of the invited censors would permit the private bias to cover itself under the alleged sanction of the public voice.

Our readers well know, that in the matter of the government commissions, there have been too many jobs already perpetrated to give to the above hypothesis the character of offence. It need not be concealed, that in the profession itself there is a very uneasy feeling abroad in reference to this competition. In the first place, the invitation to the foreign sculptor to be a candidate for this commission, the British sculptor has looked on as a stigma to himself; and under the influence of this impression, more than one name has been withheld from the list of native contributors which the lovers of Art will certainly have hoped to find there. Artists of eminent rank amongst us have refused to be venturers in a lottery which has so many blanks to a single prize. In each such case, the foreign model is obtained by the sacrifice of the English one. To that extent, the effect of the ministerial policy has been, not to enlarge the competition, but only to transfer it to the stranger; and supposing the sense of injury felt to have manifested itself generally—as there has been some danger that it would—in the same form, its effect would then have been, to leave the field to the foreigner altogether. The fact is, the principle that looks to the foreign artist at all for the execution of our national works, however sound it may have been in the days of Charles I., is a false one now, let Sir Benjamin Hall say what he will. To rest it on the footing on which it stood in Charles's time, would be precisely the wrong to the English artists which they resent,—and, through them, to the British public. If Government has charge of the national monuments,—so has it of the native arts. If one of its duties be, to raise and refine the public taste,—another is, to foster the national schools. The people that prides itself in its works of Art, should pride itself in producing them. It were wise policy in a country to encourage the growth of its own artists, were it even at some sacrifice of its Art:—but that is a necessity which in the matter of sculpture does not arise in England. We are under no just temptation, even were it fitting, to ask a Russian architect to build our War Office, or a French sculptor to illustrate the victor of Waterloo. For a monument to the national hero in the metropolitan cathedral, Sir Benjamin Hall might very properly have trusted to the resources of British Art.

To the uneasy feeling from the first entertained by the profession at large, no small addition has been made by rumours that have had their origin no one knows how, industriously circulated by it is difficult to say whom, and confirmed by newspaper paragraphs supplied it may be guessed how. These rumours, in their intrinsic improbability, would have little significance were they not interpreted by previous proceedings, to a repetition of which they directly point. For ourselves, we dismiss them at once. Assuming, as it is only fair to do, that the course pursued by Sir Benjamin Hall in relation to the competition for the new Government Offices indicates that which he purposes to follow in this

matter of the Wellington competition, we can honestly say that it raises every reasonable inference of fair play. We hold it far more just to the Chief Commissioner of Public Works to accept his dealing in the one case as a pledge of his probable dealing in the other, than to admit any rumours whatever which contradict such testimony, and question the directness of his intentions. If, for instance, he shall be as successful in the composition of the tribunal which is to try the sculpture models as he has been in the constitution of that which sat on the architectural designs, (for we are writing before the names of the judges have been made known, though they will have been published, no doubt, before this number is in the hands of our readers), this fact alone should go far towards silencing suspicions which probably would not have taken shape at all in presence of such guarantee sooner given. Why, indeed, in either case the names should have been so long withheld, and why the artists should not have been permitted to work under the feeling of security which a well-chosen body of judges suggest, we yet fail to see; but such a court in this latter case even now would of itself negative the presumption of a job. The architectural commission, for instance, had a representative of the House of Lords, in the person of the Duke of Buccleuch, well known for his judgment in architecture,—and one of the House of Commons, similarly qualified, in the person of Mr. Stirling, the member for Perthshire. Lord Eversley, the late Speaker, was chosen because his long official knowledge made him conversant with the features of accommodation needed in edifices constructed for the offices of administration. Lord Stanhope came into the commission as President of the Society of Antiquaries. Mr. David Roberts, the Royal Academician, on the strength of his grand architectural drawings, furnished the picturesque element to the court; Mr. Burn, an architect of high standing in Scotland, supplied the practical; and the place of Mr. Brunel, the eminent civil engineer, in such a commission proclaims itself. Here, then, was a court constituted, seemingly, with considerable ingenuity as to qualification, and as to character above suspicion. Offices were engaged for its business apart from all the government buildings,—and every means was taken to give to its decisions the appearance of a free and unbiassed verdict.—So far as things have yet gone in the matter of the Wellington Monument, there are similar appearances of a free competition and suggestions of an upright award. The artists who chose to avail themselves of the permission, had the arrangement of their own models on the spaces which they severally occupy; and to prevent all suggestion of favouritism in the assignment of such spaces, the works are ranged down the hall in the order in which they arrived there. One most important principle Sir Benjamin Hall has adopted,—as establishing what we have so strongly urged, the inviolability of the laws of a competition. He has had all the models measured on the spaces which they occupy, and every one that exceeds the scale prescribed, is understood to be excluded from the competition. All, we repeat, is satisfactory so far,—and contrasts favourably with some previous doings in matters of a like nature. Sir Benjamin Hall has a great opportunity now before him,—and the qualities for seizing it. A body of judges known to be independent, impartial, and qualified, and the public with him as a jury, will enable him to set at defiance all professional complaints which, by the law of professional human nature, must follow competitions like this, let him conduct and organise them as he will.

The models sent in to Westminster Hall are about ninety in number:—fifty, or thereabouts, being the product of the British chisel, and some forty contributions from abroad. Amongst them are some very fine things, as might have been anticipated; and in the mass—which makes a truly magnificent appearance to a spectator standing on the dais, and looking down the grand old hall—there is an amount of talent lamentable to think of in contemplation of the small amount of it that can be here remunerated. This is one of the evils inseparable from competition on the large scale. As might also have been anticipated, the confectioner will find his account in a visit to Westminster Hall,—and the effects of this exhibition will long be seen at the desert tables of the rich. We shall give our readers a full account of the works here exhibited in our next number.

THE GOVERNMENT-OFFICES COMPETITION.

THE AWARD OF THE JUDGES.

As it had been anticipated, the close of the month of June brought with it the award of the commissioners appointed to adjudicate the prizes in this important competition; but the middle of the month of July has arrived without the publication of the promised "Report" of the judges upon their own award, and also without the fulfilment of the promise that the prize plans and designs should be exhibited to the public. We had hoped that this award would have explained itself, and vindicated the principles upon which it was made, and consequently we had thought but little of what the judges might have to say in their detailed report; unhappily, however, until this report is in our hands, we are compelled to hesitate before attempting any explanation of the decision of the judges, as we must delay our critical comparison of the selected plans and designs until we shall again have been enabled to examine and study them. The prizes have been awarded after the following manner:—

Design No. 1—BLOCK PLAN.	No.	Premium.
1. M. Cressonet, Paris	12	£500
2. Mr. Hastings, Belfast	199	200
3. Messrs. Morgan and Philipson, London	128	100

Design No. 2—FOREIGN DEPARTMENT.	No.	Premium.
1. Messrs. Coe and Holland, London	94	£300
2. Messrs. Banks and Barry, London	58	500
3. Mr. G. G. Scott, London	116A	300
4. Messrs. Dean and Woodward, Dublin	35	200
5. Mr. T. Bellamy, London	17	100
6. Messrs. Buxton and Habershon, London	54	100
7. Mr. G. E. Street, London	129	100

Design No. 3—WAR OFFICE.	No.	Premium.
1. Mr. H. B. Garling, London	77	£200
2. M. d'Hazeville, Paris	75	500
3. Mr. T. E. Rochard, Glasgow	61	300
4. Messrs. Pritchard and Seddon, Llandaff	140	200
5. Mr. C. Brodbeck, Leeds	20	100
6. Messrs. Habershon, London	54A	100
7. Mr. J. Dwyer, London	126	100

The mottoes are of course given with their respective designs in the official statement, which also contains the following rather curious sentence:—The names, it is stated, "are arranged in the order of merit, as decided by the judges, with the motto and amount of premium which was inscribed on the designs." We are willing to accept the opinion which has been put forth by a contemporary devoted especially to architectural matters, and to express it as our own conviction, that this award has given universal dissatisfaction; that by the profession, by amateurs, and by the public, it is equally regarded with surprise, regret, and no little indignation. We question, indeed, if even the "lucky" recipients of the first and second prizes would not share in the prevailing sentiment, had they to show good cause for their occupying their present positions, and more particularly had it been determined that upon them should rest the *onus* of proving both the general and the specific superiority of their designs over those of prizemen Nos. 3, 4, 5, 6, and 7.

The award itself may be considered conclusive upon this point,—that the judges altogether left out of the question before them such considerations as would bear directly upon the erection of the proposed new buildings. The premiums have evidently been awarded simply for certain designs, because those designs appeared to the judges to be better than the others which, in common with these, had been submitted to them; consequently, after all, it is more than probable that this considerable sum of the public money will prove to have been expended without obtaining any practical result whatever, or even any satisfactory data from which a practical result may be eventually determined; indeed, as the award stands, the only thing to be done is to leave the judges to elucidate their own proceedings, and for the public to look forward to the real competition for the actual buildings as being yet to be begun, otherwise most "lame and impotent" indeed would be the "conclusion" in this *grande certamen*.

While we leave for future consideration all the more detailed notices which it may appear to be desirable for us to make upon the prize designs, we may now briefly remark in general terms upon the course which has been adopted by the judges with

reference to the four Gothic designs, respecting which we have already expressed our sentiments freely and at some length. The four appear in the prize lists, three of them having the third, fourth, and seventh premiums in one list, and the fourth having the fourth premium in another list. The excellence of these designs thus compelled a recognition from the judges; but are we wrong in surmising that, being Gothic, the judges were determined not to admit the absolute superiority of these four designs over all their fellow-competitors? To admit the claims of the four (we prefer to deal with them as a noble fraternity) at all is virtually to admit their supremacy in the competition, as we shall show when we come to deal with them in comparison with the designs which have been pronounced their superiors. The adversaries of Gothic Art affect to consider the position occupied in the award by the "Gothic four" as equivalent to a triumph for their own favourite, the Classic Renaissance; we believe that, in reality, they feel the deepest mortification at the presence of the Gothic designs in the prize lists in any positions whatever; while, on the other hand, the friends of the Gothic can afford to smile at the manner in which the judges have hoped to extricate themselves from the difficulty occasioned by the superiority of the Gothic designs, being quite satisfied at having obtained a decision as to what that kind of architectural composition is to which the Gothic is expected to yield the palm. Now that we know to what style of architecture and to what class of designs first and second premiums are awarded, we know also the precise and definite conditions under which the Gothic now has to carry on the contest. The "Gothic four" also know the *leaders* of the hostile array, and we do not suppose that they feel much disheartened at this discovery. But will the Classicists and the Renaissance faction recognise Messrs. Coe and Holland and Mr. Garling as their leaders? It would have been well had Gothic Art been placed in its proper position at once in this competition; yet we are satisfied that it will prove much better for that great art that in the first act of this competition it should have been dealt with as it has. The opponents of the Gothic have put forth their strength, and in so doing they have both unmasked their resources and declared their standard of excellence; as the contest proceeds they will learn the nature and the capacity of the Gothic *reserve*, which has not yet been brought into action.

ART IN CONTINENTAL STATES.

PARIS.—The present *Salon* here has been compared by the press generally to a large picture-dealer's shop; and this is not an undeserved comparison: 3474 numbers are in the catalogue, of which 2715 refer to paintings and drawings; but a total absence of celebrated names, with the exception of Meissonier, Winterhalter, and H. Vernet, makes it a laborious and difficult task to select from such an immense mass of artistic productions what are really worth noticing; yet even these are almost all of a minor degree in the scale of Art. We miss from the exhibition the great supporters of the French school—Ingres, Delacroix, Rosa Bonheur, Troyon, Jules Dupré, Diaz, Decamps, Braconnot, Lehmann, Aligny, Gudin, Coignet, &c. &c. Moreover, there is almost a total absence of large historic pictures, the contributions being principally small cabinet works, manifesting more of manual facility than depth of thought: indeed, this facility of execution seems the principal aim of the present French school. Of the few painters whose works arrested attention, and inspired a desire to see them often, we may point out those of a young painter who has already attained a high reputation, M. L. Knaus, a native of Wiesbaden: he exhibits two of the best works. The Belgian painters are also strong in talent and number. Among the French, H. Vernet has displayed his usual talent; Meissonier's eight small paintings are very exquisite in execution, but, like most of his, and of the school he has created, the subjects have little interest, being simply figures standing upright, looking at the spectator, smokers, &c. Benouville and Cabanel, historical painters, exhibit some very interesting subjects, cleverly treated: the pictures by Jerome Courbet, L. Boulanger, Ph. Rousseau, Flamin, and Dubufe, must not be overlooked. Notwithstanding the severity with which the jury exercised its powers of rejection, there are at least 1500 paintings too many.

The sculpture, which is not remarkable, is distributed in the main portion of the *Palais*, on the ground-floor, which is left as it was prepared for the flower-show, and produces a beautiful effect; the small river, swans, green trees, and flowers, make it a beautiful retreat.—The sale of Delaroche's pictures closed the season. The sum of 240,500 fr. was realised by their sale; and a further sum of 65,000 fr. by their exhibition: of this latter amount 20,000 fr. will be presented to the *Caisse de la Société des Artistes*.—Two immense statuary groups, twenty feet in height, are now being executed by M. Prévaut for the Old Louvre; the subjects are 'Peace' and 'War.'—M. E. Robert is at work upon a statue of Geoffrey Saint Hilaire, and M. A. Barre upon one of Mile Rachel.—On the last visit of the Queen and Prince Consort to Paris, her Majesty presented to the city of Paris the marble busts of herself and the Prince: since that period the Kings of Sardinia, Portugal, and Bavaria, respectively, having visited Paris, the Council has decided that their busts be placed in the *Hôtel de Ville*.—Four statues are to be placed at the corners of the *Pont de l'Alma*, and will represent a Zouave and a soldier of the line, by M. Diebolt; an artillery soldier and a chasseur on foot, by M. Arnaud.—The Chapel of the Virgin, at *S. Philippe du Roule*, is to be decorated by M. Claudius Jacquand.—The large painting by the late M. Chassériau, representing the 'Defence of Gaul,' has been purchased by Government.

MILAN.—The Marchese Spinola has presented to the Royal Academy of Arts in this city a Madonna by Raffaele, for which he has paid £400. It is of great richness and beauty, and may have been painted about the same time as the Madonna di Foligno. A few years ago it was sold for 16 francs, together with the clearings of a house which had just been vacated, and was then in four pieces. It is now in the Academy, and is the admiration of all who see it. The Madonna is represented standing, and removing from the child the veil under which he has been sleeping.—It has been reported that Da Vinci's 'Last Supper' has been repainted and restored; but this is not true, the picture remains undisturbed, and just as it was after its restoration by Baresi. The report may have originated in the proposal to clean and repaint the refectory, which was in an extremely dirty state.

COLOGNE.—A subscription is in course of signature for a statue of King Frederick William III. of Prussia, intended to be placed in Cologne; at the head of the subscription list are the names of the Prince of Solms-Braunfels, the Prince of Wied, the Baron Waldbott-Bassenheim, Count Fürstenburg, &c. &c.

ART IN THE PROVINCES.

EDINBURGH.—Probably it will be in the recollection of many of our readers that, about the middle of last year, we directed attention to an institution then in progress of formation in Edinburgh; the object of which was to encourage Art-Manufactures by means similar to those employed by the various Art-unions societies to encourage the Fine Arts. The project has been so favourably received by the public, that, on the 21st of last June, the members of, and subscribers to, the "Art-Manufactures Association," as the society is called, held their first annual meeting in Edinburgh, to receive the report of the committee, and to distribute the prizes. The chairman of the meeting, Sir John Macneil, G.C.B., who was among the earliest supporters of the association, and is one of its vice-presidents, stated that thus far its success had exceeded the most sanguine expectations of its promoters. He alluded in terms of especial satisfaction to the number of persons, the majority of whom were of the working classes, who had attended the evening exhibition of the manufactured works which had been collected from all parts of the country, and from many places on the Continent. "Perseverance in this course," he said, "must tend to produce an important elevation in the taste, and also in the character as well as the taste, of the working classes." During the six weeks when the exhibition was open, the number of ordinary admissions in the daytime was 17,457, and in the evening 17,806. The number of season tickets was 1767: to these must be added those admitted to the dress promenades, and to the several lectures on the subject of Industrial Art, delivered respectively by Dr. Wilson, F.R.S.E., A. A. Wellwood, Esq., C. H. Wilson, Esq., A.R.S.A., and A. Christie, Esq., A.R.S.A., honorary secretary to the association. The number of subscribers on the past year's list was 5333, the amount of their subscriptions £5489: the receipts derived from the exhibition, including those realised by the sale of tickets for the lectures, amounted to the sum of £1445 19s. 9d. The committee expended £3000 in the purchase of objects

of Art-Manufactures for distribution among the subscribers; the preliminary expenses attending the organisation of the association, the establishment of upwards of three hundred agencies throughout the kingdom, the cost of providing larger show-cases, fitted with plate-glass, for the exhibition of works lent and purchased, must be set against the balance that remains: of course these expenses will not have to be incurred a second time, so that a much larger proportionate amount will in future be invested for the benefit of the subscribers. The objects selected as prizes may be divided into the following classes:—1. Gold and Silver work, Jewellery. 2. Works in Electro-plate. 3. Works in Crystal and Metal. 4. Crystal and Glass, white, engraved, cut, and coloured. 5. Pottery, including China, Parian, &c. 6. Carved work in Wood, Horn, and Marble. 7. Textile Fabrics, as shown in Shawls. These productions were purchased from manufacturers in London, Paris, Vienna, Frankfurt, Birmingham, the Potteries, Glasgow, and Edinburgh. The "Art-Manufactures Association," though but one year old, must be considered as an established society; it must grow and increase when a knowledge of its existence becomes more widely circulated: at present such knowledge seems to be almost limited to Scotland, judging from the names and residences of those to whom the chief prizes, 180 in number, were allotted; very few of the prizes came south of the Tweed, obviously for the reason that very few of the subscribers lived on this side. It is expected that next year the committee will feel themselves justified in having an exhibition in London of the works purchased for distribution. In conclusion, we may remark, that the plan of this society, like that of the Art-unions, is to give every subscriber of one guinea annually some good example of ornamental Art-manufacture, and to those who are so fortunate as to have prizes allotted to them, a work of greater value in silver, gold, parian, glass, &c.: some of those distributed at the "drawing" in June were very costly. There is one object the association has in view which must not be lost sight of, as it is this which principally forms its claim as an "encourager" of Art-manufactures: prizes are awarded to competitors in design and manufacture.

The prizes for competition drawings, paintings, and models of the students attending the Edinburgh School of Art, were delivered at the National Gallery in Edinburgh, on the 29th of June. In the ornamental and architectural department, Mr. Christie reported that the number of students who attended the classes in this department last year was 411: the number this year is 225, showing a decrease of 186. But as there were no day-classes last year, the number attending these must be deducted as follows:—male class, 11; female ditto, 50—total, 61, making the actual decrease 247. This decrease appears to be entirely owing to the adoption of the system of charging fees, but is not more than was anticipated. Twelve students have been transferred during the session from this department to the Antique, being three more than the amount of last year. The class of Practical Architecture has increased from 11 to 16, while the class of Composition has maintained its numbers, so that the falling off has not taken place in the advanced classes. The result of the trial of the Geometry shows the necessity of extending the education of the students in this direction. In the Antique Life and Colour Department, Mr. R. S. Lauder reports that, in consequence of the system of students paying fees being adopted, the number has decreased more than one half during the last sessional year. This is an unfavourable omen; it seems that there are numerous individuals willing to receive instruction, provided it costs them nothing.

SALFORD.—The subscribers to the memorial of Mr. J. Brotherton, late M.P. for this borough, have decided upon erecting a monument over his grave in the Salford Cemetery, and a bronze statue of the deceased, on a granite pedestal, in Peel Park. Mr. Noble has received the commission to execute the latter work, for which, we hear, he is to be paid 1000 guineas: this sculptor appears to be in high favour at Salford; recently we noticed his statue of the Queen, lately erected in Peel Park.

MONTROSE.—The inhabitants of this town—the birthplace of another active member of the House of Commons who has "rested from his labours," the late Joseph Hume—are raising subscriptions for a monument to his memory, to be erected in Montrose: the sum of £500 has already been collected, and two or three artists have been applied to for designs.

DUNFERMLINE.—The School of Art in this town is about to be closed, if it is not so already; the cause, we believe, being the entire want of support and interest manifested by the inhabitants. Mr. Baker, the master, will transfer his services to the High School of Scotland.

RUSKIN ON DRAWING.*

WHATEVER may have been thought, said, and written about Mr. Ruskin's teachings and theories, no one will, or ought to, question his enthusiasm with regard to Art, and his earnest desire to see a love of it, and a knowledge, take deep and wide-spread root among all classes of the community. To this end he has laboured ardently and perseveringly in spite of the indifference of artists and the hard words of the critic: all the faculties of a reflective, studious, original, and deep-thinking mind—all the powers of a subtle and poetical imagination united with eloquence of expression, he has employed for what he seems to have made the great business of his life. One may dissent from his opinion, may deny his orthodoxy, regret the tone of arrogance he too often assumes, and laugh at his apparent puerilities as an Art-teacher; but he who can read his writings without becoming better and wiser, either as a man or an artist, must be as dull of perception as he is insensible to the power of language. Mr. Ruskin has not always proved, and even now does not altogether prove, himself to be a safe guide through the realms of Art; but his very waywardness is not without instruction, and he is always one whom it is pleasant to follow, even through his discursive wanderings; all that he writes leaves something for the mind to ponder over and meditate upon: there never, to this day, has been an original thinker who did not make himself amenable to the charge of indulging in peculiarities that many could not, or would not, understand.

From his endeavours to lead the trained and practised artist from the path he has long followed into another—from criticising "Modern Painters," and writing eloquent dissertations upon the architecture of past ages—from diving into the almost impenetrable recesses of Art, as exhibited in the days of Cimabue, Giotto, and Giovanni da Fiesole,—Mr. Ruskin has undertaken the self-imposed task of becoming the instructor of those who may hereafter shine as lights in the British School of Painting: he has written a small volume on "The Elements of Drawing," intended not for children, but for young persons old enough to think and reflect. "The manuals at present published on the subject of drawing are," he says, "as far as I know, all directed to one or other of two objects. Either they propose to give the student a power of dextrous sketching with pencil or water-colour, so as to emulate (at considerable distance) the slighter work of our second-rate artists, or they propose to give him such accurate command of mathematical forms as may afterwards enable him to design rapidly and cheaply for manufactures. When drawing is taught as an accomplishment, the first is the aim usually proposed, while the second is the object kept chiefly in view at Marlborough House, and in the branch Government Schools of Design."

"The chief aim and bent" of Mr. Ruskin's "system is to obtain, first, a perfectly patient, and, to the utmost of the pupil's power, a delicate method of work, such as may ensure his seeing truly. For I am nearly convinced, that when once we see keenly enough, there is very little difficulty in drawing what we see; but even supposing that this difficulty be still great, I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupil may learn to love Nature, than teach the looking at Nature that they may learn to draw. It is surely also a more important thing, for young people and unprofessional students, to know how to appreciate the art of others than to gain much power in art themselves." The feelings expressed in these latter passages, the whole of which are taken from the preface, form the keystone to the system developed in this volume, and from them may be gathered an accurate idea of the entire superstructure the author has raised up.

The treatise is divided into three parts, or letters, as Mr. Ruskin terms them; the subjects of each respectively are,—*"First Practice," "Sketching from Nature," "Colour and Composition."* Every one acquainted with the views and principles promulgated by the author, will naturally expect that the system of instruction advocated by him must differ from that of every other teacher; and it is so in his manual. Arguing from his own premises, that all great and good Art is *delicate* Art, and, on the contrary, coarse Art is bad Art, he recommends his pupils to take a finely pointed steel pen, a piece of cream-laid, smooth note-paper, and "some ink that has stood already some time in the inkstand,

so as to be quite black, and as thick as it can be without clogging the pen." With these materials the scholar is to go to work to cover in a square inch of his paper "with crossed lines, so completely and evenly, that it shall look like a square patch of grey silk or cloth," the object being to produce an even tint. Now we have instanced this first lesson on no account for the purpose of casting a sneer at the exercise, trivial as it would seem to be, but to show how Mr. Ruskin goes to work to teach his pupils, and as an example of the instruction carried through the whole of his book.

Perhaps, therefore, many will be induced to say it is not worth studying: this would be a great mistake. We certainly might not care to be among the number of his disciples, if forced to follow his system, but we are equally certain that no one can carefully study his work without learning much he ought to know, and without deriving a far more elevated perception of Art than most publications of similar character give. We object to his practice rather than to his principles, for he is an uncompromising student of nature, loving her so ardently and religiously that he will not allow the smallest fragment of her manifold beauties to pass unheeded or to be misrepresented. Who, then, that also loves Nature and Art would quarrel with Mr. Ruskin for his enthusiasm? even though it causes him, as it does, to adopt extreme views.

There are, of course, many opinions expressed from which we dissent; we have neither space nor inclination to point them out, being only too glad to meet such a writer as he still exerting himself in the cause of Art; he has not, and will not, labour in vain: another generation will, we are assured, reap a harvest of greatness from his teachings, when the world has learned to accept the good and reject the pernicious.

THE TEMPEST, & KING RICHARD II.,
AT THE PRINCESS'S THEATRE.

SINCE last we gave our readers any detailed account of that extraordinary succession of performances at the Princess's Theatre which constitute to themselves, as we have said, a separate and emphatic chapter in the history of dramatic representation in this country, two others have been added to the series; and it is increasingly incumbent on an Art journal like ours to keep some formal record of doings which are becoming more and more an established and familiar topic in the world for which we labour. Mr. Kean's version of "Richard II." we mentioned at the time of its appearance,—promising to return to it for more particular appreciation at a later time; and on the first of the past month Shakespeare's play of "The Tempest" was produced at the same house. In each of these two pieces the manager has one more triumphant argument to show for the value of the purposes to which he is devoting his stage.

When, in January last, our readers followed us into the scene which this manager peoples with successive marvels, his stage was in full possession of the fairies, and we spent with them the hours of a winter's night in watching the moonlight revels of these "beings of the mind," and seeing, as it were, through the mists of elf-land the strange bewildering human accidents of a "Midsummer Night's Dream." Then, the fantastic and factitious troubles and entanglements which Puck's blundering created and Oberon's beneficence could cure, gave place to the passionate and careless sorrow of the deposed Richard, and the ground which the fairies had haunted, and the moon watched, was swept, instead, by the pageantries of mediæval chivalry, and kept by the man-at-arms. Now, we have once more exchanged from historic to haunted ground,—from the stern realities of tragic story to "such stuff as dreams are made of." Mr. Kean's art has recovered the buried book and broken wand of Prospero; and just as Shakespeare knew her, Ariel, that most delicate of all the spirits that poetry has baptised, is submissive to his call. In each one of these latter two highly coloured and strongly contrasted pieces in its kind, Mr. Kean has surpassed everything that even *he* had achieved before. The realities of English life in the fourteenth century, and the realities of dream-land, so to speak, are alike produced in them with a force, a splendour, and a charm, for which his own previous marvels in this kind afford insufficient parallels.

Never before, we repeat, was archaeology so elaborated for dramatic purpose as in the Princess's version of "King Richard II.," and never before out of elaboration came such actual graphic and emphatic life. If archaeology be, as has been said, the dry bones of history, in Mr. Kean's hands "these dry bones" do verily and undeniably *live*,—live with their own glowing, peculiar, and many-coloured life. So completely, in this piece, was the attention absorbed by the striking character of the general truth, that it failed, even after repeated attempts, to apprehend the countless minute truths of which *that* was composed. The gorgeous nature of the whole result is a necessary inference in the presentment of a life in whose external modes and manners splendour is itself a truth; and from the glittering spectacle and the picturesque grouping it was difficult at the time of representation so to detach the mind, as to enable it to perceive how every accessory, no matter how small and seemingly insignificant, was an historic note. Scenes, manners, and costumes were alike annotated, as if a whole college of antiquaries had set about the task. The student had never before such an illustrated book of the times in question. Not a badge on a banner, or a bearing on a shield, but had the herald's sanction. Not a property, from the kneeling harts and broom-pods of the unhappy Plantagenet and the ostrich feathers of old John of Gaunt, to the party-coloured garments of the pages, but was a document. Not an act of motion even, or a point of bearing, but had its distinct authority. He who witnessed the performance of "King Richard II." at the Princess's Theatre was for a night bodily amongst the barons. All these details sound, as we state them, prosaic enough; but it must be remembered that, collected by the archaeologist, they were handed over to the artist. The dust was shaken away from the dry facts of antiquity, and these were arranged into pictures. The care that hunted up even the prosaisms of the past, compelled them all to the service of a poetry of its own. The lists on Gosford Green, near Coventry, with the old chivalry brought back to life for the occasion,—the Wilds in Gloucestershire, filling first, and swarming finally, with the army of Bolingbroke,—and the room in Ely House, where old John of Gaunt, amid all the pomps and cognizances of his princely rank, lay face to face with that great Shadow whose presence proclaimed their vanity, were all such scenic presentments as are seen only at this house:—presentments in which, if truth had collected the materials for the service of beauty, beauty more than paid back all her debt to truth.—But there is one particular effect in this piece which, for the sense of reality that breathed out of its material picturesque, and informed it back again, transcended everything of the kind that the stage has yet had to show. That well-known passage in which the Duke of York so touchingly describes to his duchess the entry into London of the unhappy Richard, in the train of Bolingbroke, Mr. Kean had, by a daring and wonderfully successful licence, borrowed for interpolation into its place in the action, for the purpose of embodying it as an episode between the third and fourth acts. The passage has been illustrated again and again,—by all the arts,—but never has it had an interpreter like this. The stage actually heaved and palpitated in this scene with the life of the middle ages. In one of its ancient streets, yielding long vistas up others, the mob—the real living mob—of four hundred and fifty years ago were gathered together to await the coming of the captive king. From ancient house to ancient house the street was hung with garlands, as was the manner of that ancient time. Window, and roof, and balcony, and temporary platform, and every point of vantage, and points that offered none, were all crowded with spectators and alive with the movement which they made. The swarming crowd below were swayed to and fro at once by the passions and by the pastimes of the day. The sports and the street temptations of the age had taken their accustomed advantage of the opportunity. The juggler plied his trade among the holiday people, and the morris-dancers, under its more ancient form of the "Dance of Fools," enacted their mystery. The sense of multitude and the sense of space were wonderfully awakened and kept alive. The roar of the popular heart swelled up and floated on the air; and high over all rang out the clamour of the bells—real old

* THE ELEMENTS OF DRAWING; in Three Letters to Beginners. By John Ruskin, M.A. With illustrations drawn by the Author. Published by Smith, Elder, & Co., London.

bells—just as they might have rung through old London five centuries ago. No words can describe this marvellous resuscitation:—but into this human storm, on "his hot and fiery steed," rides Bolingbroke, "bareheaded," and bending to the popular welcome "lower than his proud steed's neck;" and into this storm rides Richard, bearing on his brow "the badges of his grief and patience," and taking from his people no other welcome than the "dust" that "was thrown upon his sacred head." The scene and its passions—its craft, and its cruelty, and its sorrow—all were here before us.

From this most graphic and picturesque revival of the stormy scenes and passions of our own old historic time, "The Tempest," as we have said, brings us back into the region of the haunted and the ideal. The two pieces lie at the opposite poles of dramatic purpose, and Mr. Kean is an equally successful explorer of both. We said, when Mr. Kean announced the "Midsummer Night's Dream," that, with the high standard which he had set up for himself in his reproduction of facts, we feared he might be rash to venture on ground so purely imaginative and spiritual; and in the present case what was to be feared was, that having on that occasion found a way into dream-land, he should, by too close a repetition of himself, now betray the limited character and amount of the material resources at a manager's disposal for breaking into that haunted land. It is, on the contrary, the peculiar triumph of the present piece, that it does not bring us under the identical spell that summoned the shadows of that immortal midsummer's night. The physiognomy, so to speak, of spirit-land, is as distinct in Mr. Kean's versions of these two several pieces as Shakspeare made it. In Shakspeare's dream-land there are many kingdoms,—and Ariel and Titania are of different race; and a result of Mr. Kean's contrivance is, to mark as sensibly all the differences between them as the one point of supernaturalism which they have in common is marked. Under the moonlights of the "Midsummer Night's Dream," at his theatre, we met our old English fairies—the fairies that left their rings in the meadows of our childhood, and round its heart,—translated by Shakspeare, for his purpose, to the court of Theseus, as he had a right to translate them, because he had power over the fairies, and might do with them what he would,—and somewhat classicalised, it may be, by the new atmosphere in which for the time they had to move. "The Tempest" introduces us to a race of spirit-creatures discovered by Shakspeare himself on a lonely island of the Mediterranean,—lost since, and for ever to its charts, like the land of the Fata Morgana, but of which a wondrous representation may be seen at the Princess's Theatre. The curtain rises on a stage converted into a sea, with the ship that bears the Italian princes tossing, at the footlights, in the storm, and Ariel doing his mission of fire from spar to spar. This is made a sort of Prologue to the piece:—preceding even the overture, and introducing the human element, by the seeming wreck of the good ship that cuts it off from the world, into the strange wild spirit-accidents of the scene. From the moment when the curtain rises again on the lulling waters, we are wandering through a maze of enchantments. Invisible beings are around us everywhere. The air "is full of noises and sweet sounds, that give delight;" the caves and the cliffs are haunted. Spirits moan in the storm or wail through the basalt. The features of the island transfigure themselves before our eyes. And over all, there is the one sense of a magical compulsion, clearly made out and emphatically pronounced, and strongly distinguishing the supernatural action of this piece from the spontaneous supernatural of the fairies in the "Midsummer Night's Dream." But the pervading charm of this piece is Ariel:—and here we have a good instance of the manner in which Mr. Kean secures his effects by an intelligent use of his materials. The Ariel of Shakspeare has both to fly and to sing:—incidents common enough to a spirit, but very difficult to get in combination from a full-grown lady. To secure the one attribute, managers have generally been content to accept an amount of bone and muscle quite incompatible with the more characteristic presentment of so elemental a creation. Mr. Kean resolves the difficulty very simply. The musical part of the spiriting he procures to be done by a competent angel, in that respect, out of sight; and

Ariel, disencumbered of his burden of song,—which out of dream-land has a physical and ponderable relation,—is left free to use his wings. And so, we have him everywhere,—on the earth and in the air,—from the moment when he falls out of the latter a meteor of fire, and springs up on the former a winged spirit, to the moment when he hangs in sunshine over the sea, and waves his farewell to the disenchanted ship sailing back to Naples. On every side, at the call of Prospero, he comes like a sudden revelation. The aloe expands its leaves and lets him out. The tree bows down its branches, and he is there as the spirit of its homage. He floats to earth like a dream, and rushes skyward like a thought. Everywhere, too, when he appears, he is revealed in an atmosphere of light, which seems an emanation of his own inner nature. By this restoration to the piece of Ariel in something like his transcendental integrity, were there nothing else, we feel, at the Princess's, that we are under the spell of Prospero, and of a magician more powerful than Prospero, and are walking in the body on that actual enchanted island which Shakspeare drew.

Such is the spirit of this reproduction: but of the separate scenes that make it up we can give no adequate account in words. A scene of Nereids sporting in their own element—dancing, with naked feet, down the waters of a cascade—may match as a marvel of beauty with that of the fairies dancing with their own shadows, in the "Midsummer Night's Dream." The manner in which the beauties of this matchless scene grow before the spectator's eyes out of a sterile landscape is a marvel in itself:—and at this point of the piece the enchantments are crowded. The formation of the banquet offered to the weary princes is a triumph of pictorial beauty and mechanical arrangement; and its disappearance, untasted, at the touch of the harpy, is succeeded by an interpolated dance of spirits. Mr. Kean, who seeks to elevate his pieces by all the influences that are within his power, omits no point of classical illustration that comes within his reach. In this piece, besides the dance of the Nereids, already mentioned, we have a vision of Iris, in a view of Eleusis and its temple; a revelation of Ceres and her attendants; and a descent of Juno in her car, drawn by peacocks, with the Graces and the Seasons around her. This is the Masque which Prospero conjures in the fourth act; and the vision of Juno and her accompanying deities hanging in mid air, while it rivals in respect of grouping the similarly produced effects in "Faust and Marguerite," and in "Henry VIII.," in brilliancy of colouring exceeds them all. One effect in particular there is in this succession of effects which is charming. Iris herself is not clad in the colours of the rainbow. She is not the rainbow in its effects, but the rainbow in its essence:—not the rainbow proper, but the Spirit of the rainbow. Iris is here an angel clad in white garments, with wings that in the sunlight look golden:—and she flings the rainbow behind her. Here is philosophy made poetry by the property-man. The rays prismatically resolved upon the cloud, are re-collected into the white light which is their essence in the angel herself. This is the transcendentalism of scene-painting; and, altogether, stage mechanism has probably never been employed to such fine effects as in this act of this piece.—The last effect of all in this marvellous reproduction seems to us, to embody a finer essential poetry than ever before was rendered by mere scenic art, and leaves us, at the close, under the full power of the Shakspeare spell. The air of the island has been ringing with the exulting song—

"Merrily, merrily shall we live now,
Under the blossom that hangs on the bough."

of the emancipated spirits,—freed from their service by the departure of Prospero and his spell. But, as the ship sails away, Ariel, clad in his own essential light, as in a garment, but with a touch on his face of human regret for the master whom he has learned to love, and is losing for ever, hangs, as we have said, over the sea, waving his farewells to Prospero as he stands upon the deck looking fondly back to the spirit that has done him such faithful service. The curtain leaves the spirit there, hovering over the waters in the track of the receding vessel, as if loth to return to his freedom on the island, thus again for ever cut off from the world of living men.

Before bringing our remarks on these two revivals to a close, we must offer a few words of comment on a question which has been raised as to the propriety of this large amount of Art-illustration applied to the works of the dramatic poet in general, and of Shakspeare in particular. The objection proceeds on an intimation that the poetry of the scene-painter is by it substituted for the poetry of the poet; and that he who undertakes thus to illustrate Shakspeare assumes to supplement him. Without insisting here on the not very flattering want of faith in Shakspeare on the part of the objector himself, when he hints at the possibility of the mechanist thus putting out the poet, we confess we do not see how he is to maintain his argument, unless he forbids the use of scenic illusion altogether. What the manager does in this respect constitutes the exact difference between stage representation and closet reading; and if he may assist the illusion of his text at all by material realisation of the times and places at which the text hints, why may he not do so on a sufficient scale? Where will the objector divide the principle, or draw the line of its application? Let us take Mr. Kean's version of "King Richard II.," to which, as we have said, there has been applied an unparalleled amount of that archæologic illustration to which the argument on the other side objects. Now, surely, the passionate and peculiar sorrow of King Richard, as Shakspeare has uttered it by his verse, is strongly emphasized as being relieved against its own especial background of the middle age, thus carefully reproduced. If Mr. Kean has succeeded so completely as we have described in placing us amid the realities of time and place in which the action is laid, surely the mind is by that very actuality harmonised and attuned to the mood necessary for the full enjoyment of the immortal text. In the closet the mind itself can do all; but where the appeal is also to the eye and the ear, whatever is discordant with the written theme will mar its effect, and whatever is deficient is itself a discord. Shakspeare's own habit of minute painting by incident, as well as by passions, seems itself to furnish so many points of appeal to those who have charge of the visible part of the presentment,—and furnishes at any rate so many points of opportunity. It is true, Mr. Kean, by his mode of getting up this piece, sinks a portion of his own personality:—not commonly a fault with actors. If he is content to let the impression made on his audiences be composed of the sum of a variety of influences employed, without marking prominently and distinctly how large a contribution is made to the whole by his own fine acting, he makes a sacrifice of himself to his worship of the poet, which demands a large return of public appreciation. But he has subjected his own acting, at the same time, to the most stringent tests. So completely has he prepared his audience, for instance, in the Episode scene of Bolingbroke's entry into London, by his vivid presentment of its living features, and of the minor passions moving therein,—that if when he himself rides into the midst of them, the impersonation of the one great and master sorrow of the piece, he were a single shade below the demands of the poetry, it would be instantly felt by his audience as a discord. The immortal verse triumphs, of course, through all, when duly rendered: and we can truly say, as the result of Mr. Kean's acting, and of the frame in which he set it, that never before did we so completely feel the passionate pathos of the part as at that moment, or fall more completely into the fitting tone for the after moralisings of the broken-hearted monarch. They who witnessed, too, the passion of Mrs. Kean's parting-scene from Richard,—the manner in which her strong agony brought out the tragic element, and of a little part made a great one,—should not say that, in the care for all things bestowed on this piece, care for the poetry of Shakspeare has not been, as it should, greatest of all.

Once more we say, that, while the stage of our day and country is for the most part given up to frivolities, there is a purpose in all this which renders the management of Mr. Kean remarkable in the story of its vicissitudes; and his success in the present phase of that management will give us confidence to follow him into any new one to which the change of manners or the progress of mind may invite him.

THE BOOK OF THE THAMES,

FROM ITS RISE TO ITS FALL.

BY MR. AND MRS. S. C. HALL.

PART VIII.



As we have said, the villages of WHITCHURCH and PANGBOURNE—the former in Oxfordshire, the latter in Berkshire—are twin villages, united by a long, narrow, ungainly, yet picturesque wooden bridge, from which pleasant views are obtained of the river, both above and below. There are, indeed, few prettier localities on the Thames: both have their venerable churches, their homely inns, of which the more “ambitious” is at Pangbourne; but here the angler may seek and find comforts in the little way-side “public” introduced into our sketch, which pictures also the weir-fall, the foreground timber-yard, and the cottage of the fisherman, John Champ, whose “punts” are always ready, and who is in high favour with the “brethren of the angle,” being

“Himself as skilful in that art as any.”

As a residence for a time, Pangbourne has many attractions: the scenery in the neighbourhood is very beautiful; the hills are high and healthful, and command extensive views; the place is sufficiently retired, for although the Great Western Railway runs “right through it,” visitors are few, except those who take the shortest cut to the river-side, and make the most of a morning “pitch” beside the water-plants, which here grow in rich luxuriance, and where the perch abound.



PANGBOURNE.

Pangbourne was held, according to Domesday-book, by Miles Crispin of William the Conqueror. Its manor and church were afterwards granted to the Abbey of Reading, as appears from the confirmations of the charters of Henry II., its founder, by Hubert, Archbishop of Canterbury, and Robert,



WHITCHURCH.

Bishop of Sarum. Pangbourne afterwards formed a part of the possessions of Edward, Duke of Somerset, who was executed in the year 1553, in the last year of Edward VI. It was then granted to Sir Francis Englefield by Queen Mary; and he, becoming a fugitive, it reverted to the crown, “as ap-

pears from an explication of the Inquisition for the finding of him.” The reversion of the mansion and manor of Pangbourne was granted by Queen Elizabeth to Thomas Weldon, cofferer of her majesty’s household. The house is mentioned by Leland as a fair manor-place, that had belonged to the Abbot of Reading. The village, however, has preserved few or none of its antiquities; the visitor will seek in vain for traces of its earlier renown, although he may pleasantly muse and dream of its former greatness, while lulled to repose by the murmur of the “fall” that now gently, and now angrily, gives voice to the waters as they make their way through the weir.

The floral enrichments of the water-side, which have afforded us so much interest and pleasure during the whole of our river voyage, still maintain their luxuriance. A glow of rich purple greets our eyes even from a considerable distance, wherever the Purple Loosestrife (*Lythrum Salicaria*) predominates. The tall spikes of handsome flowers are so large and conspicuous, as to form a prominent feature for the artist to introduce into the foreground of a river-scene, its warm colour rendering it particularly valuable for that purpose. We may not be weary of repeating advice to the artist whose task it is to design for manufacturers, to resort for models to this rich store-house of natural graces and beauties. The weeds of the field, the lane, and the hedge-row are, indeed, fertile of suggestions; but they are far better known than those of the water-side, which are truly but “flowers out of place:” not only in form, but in colour will they be found practically useful—in bud, in blossom, and especially in leaves; and inasmuch as many of them are climbing or creeping, they may be applied to a hundred purposes of which the ornamentist has hitherto little thought.

“Not a leaf, a flower, but contains a folio volume;
We may read, and read, and still find something new,
Something to please, and something to instruct.”

The Yellow Loosestrife (*Lythrum vulgaris*), which we meet with so abundantly on the banks of the Thames, is interesting for the beauty of its yellow flowers, which have a fine effect when contrasted with its usual companion the Purple Loosestrife, and also on account of the singular property attributed to it by the ancients of taming ferocious, and reconciling discordant, animals, whence they derived its name of *Lythrum*, of which the English “Loosestrife” is a literal translation. A quotation on this subject from Parkins, the old herbalist, may be amusing to our readers: describing the plant, he speaks of its “taking away strife or debate between beasts, not only those that are yoked together, but even those that are wild also, by making them tame and quiet, which, as they say, this herb will do, if it be either put about their yokes or their necks, which, how true, I leave to them who shall try and find it so.” Whether the operation of this invaluable specific be or be not extended to the human race the author does not state; amid the calm and tranquillising solitudes of the upper Thames it may not be required, but of a surety its application is very often desirable somewhat lower down.

Continuing our voyage from Pangbourne—a line of undulating chalk hills on the immediate left, and an uninterrupted tract of flat meadow-land stretching for two or three miles along the opposite bank—we soon arrive opposite Hardwicke House, seated on the slope of a wooded height above the river. It is a large gabled structure of red brick, situated on a terrace of earth raised considerably above the river, upon which are many shady bowers of old yews cut into fanciful arcades. It is so little altered from the time of its erection, that it seems to carry back the spectator to the era of our great civil war. Here Charles I. spent much of his time during the troublous period that preceded his fall, “amusing himself with bowls” and other sports.* On the fine

* No nobleman’s mansion was considered complete, at this period, if it were not provided with a bowling-green. Our little cut exhibits the game as played in the time of Charles I., and is copied from an Italian print, by Rossi, dated 1647. The sport is said to have originated in England; and the earliest traces of it are to be found in manuscripts of the 13th century. Covered alleys were afterwards invented for the enjoyment of the game in winter; and it was looked upon as a gentlemanly



PURPLE LOOSESTRIFE.



THE YELLOW LOOSESTRIFE.



lawn between the house and the river are some noble specimens of cedar, oak, and elm-trees, that, judging from their great age, must have been witnesses of the alternate sports and apprehensions of the sovereign. A little further, and we arrive at an assemblage of choice picturesque objects, such as are not often met with even singly, and are very rarely encountered grouped together into one rich picture as we here find them. At one view we have MAPLE DURHAM ferry, lock, and weir—the mossy old mill embosomed in rich foliage, from which again rises the grey church tower, behind which, though almost hidden by lofty trees, we see the turreted outline of Maple Durham House, forming altogether a painter's paradise.* The river here becomes broad and studded with numerous islets, between which extends a series of weirs, over which the water tumbles and foams, adding life and variety to the general calmness of the scene. To obtain a good view of the house, the tourist should



MAPLE DURHAM CHURCH AND MILL.

land on the right bank, just below the lock, when, looking across the river, he will see, between the two tall elms that frame the picture, a matchless pile of gables, dormers, ornamental chimneys, and all the other elements of "the Elizabethan style." From the river we have no good view of the principal front of the house, which is towards the east, looking down a magnificent avenue of elm-trees nearly a mile in length. There are in the house, it is said, several secret rooms and passages used in the time of the Commonwealth by the Royalist party for the concealment of troops or priests, as the case might be. Maple Durham has long been the property of the ancient family of the Blounts. "The church is of singular design, having a nave of irregular form, with a south aisle only."

On the opposite side of the river is the village of Purley, the small church of which stands close to the bank, buried in a grove of towering trees. Purley Hall, on the right, on high ground, is a plain, square, modern villa. The



MAPLE DURHAM HOUSE.

towing-path is closed where the grounds of Purley reach the Thames, but is continued on the opposite bank of the stream, so that men and horses have to be ferried across, and continue their journey for about a quarter of a mile, when they reach Purley Ferry, and are again carried across to the right bank, where the ferryman's house is situated, from whence the path continues to Caversham Bridge.

The line of the Great Western Railway is in sight almost all the way between Pangbourne and Reading, and, for the most part, in close proximity to the river. About Purley the tall wooded banks approach each other, and forming now and then close umbrageous scenes of exquisite beauty. Continuing

recreation, of value for the exercise the players attained in its practice. The reader will remember Pope's line:—

"Some Dukes at Marybone bowl time away."

* It was built in 1551 by Sir Michael Blount, then Lieutenant of the Tower of London. In the church are many interesting memorials of the Blount family.

our journey, no object of particular interest meets us for some distance, until coming to a turn of the river where the country opens out, we obtain a sight of Caversham, with its old bridge and church, and the large town of Reading. The ground on the right has now sunk to a level; but on the left, chalk-hills, with steep declivities, approach and almost overhang the stream. From these hills beautiful prospects are obtained of the river and surrounding scenery; and, for half a mile before reaching Caversham, the northern bank is adorned by a fine hanging wood of fir-trees, passing which we arrive at CAVERSHAM BRIDGE and village.



CAVERSHAM BRIDGE.

Caversham Bridge is an ugly structure, partly of wood and partly of stone; at its foot is a small cottage, where boats are hired, and where the curious may trace some ancient remains—probably of a monastic cell. The lock—Caversham Lock—is distant half a mile from the bridge; and a small island, containing about four acres, divides the current. A view of the town of Reading would be hence obtained but for the intervening railway. The steeple of St. Lawrence's Church is, however, seen high above surrounding houses; and so is the red-brick ruin of the Abbey gateway, closely adjoining the modern jail, beside which the ruins of the old abbey have been laid out in shady public walks; they exhibit little remains of distinctive architectural features, inasmuch as the walls have been denuded of the outer squared stone for building purposes, leaving the core of the walls only. A very pretty public garden is in front of this, and a mound, with a fine group of trees, commands a beautiful view of the winding of the Thames, from Purley on the left to Ship-lake on the right of the spectator.

The Kennet, which runs through the town, joins the Thames between Caversham Bridge and Sonning. This river rises near the village of East Kennet, on the eastern side of Wiltshire, in the vicinity of Abury, and "after a sequestered course" of about four miles, reaches Marlborough, afterwards waters the ancient village of Ramsbury, thence visits and refreshes Hungerford, proceeding thence to Newbury, where it becomes navigable; and during a course of nearly forty miles ministers to the wants and industry of man—aiding the operations of the Thames in producing and distributing wealth.

Reading is the venerable capital of Berkshire. "This little city" was called by the Saxons, Rheadyne, from *rhea*, a river; or the British word *redin*, signifying fern, which Leland mentions as "growing hereabouts in great plenty." A strong castle existed here until the time of Henry II., by whom it was destroyed, as "affording a place of refuge to the adherents of King Stephen." Its site has long been matter of speculation. Its Abbey was one of the most considerable in England, "both for the magnitude of its building and the state of its endowments;" its abbots being mitred, and enjoying the honour of a seat in Parliament. The structure was commenced by Henry I., "on the site of a small nunnery, said to have been founded by Elfrida, mother-in-law of Edward the Martyr, in order to expiate the murder of that king at Corfe Castle." The active and honourable part which Reading sustained during the war between Charles I. and the Parliament, occupies a prominent page in the history of the period; but Reading, from its proximity to the Thames, being on the high road to London, and from its strength, "though not a walled town, as may be supposed," shared largely in many of the leading events of the country in all ages.* Of the castle, as we have intimated, even the site is unknown; Leland conjectures that "a piece of the abbey was built of the ruins of it;" while of the famous abbey itself there are but few remains, the county gaol now occupying its place. At the dissolution it was "extremely wealthy," and contained many

* The town of Reading had the privilege of coining from the early days of the Saxons, and it was continued until the local coinage of England was merged into the metropolitan mint. The penny of Edward I., here engraved, was struck at this town, which is termed



"Villa Radrigy" on this piece, in accordance with the Latinized form so constantly adopted in medieval currency. The great improvement in the coinage at this time is due to the long and prosperous reign of Edward I., who restored the currency to beauty, from a state of barbarism worse than that of the Saxon era, into which it had sunk after the reign of John, and during the troublous times in England. The coinage remained without change until another great monarch had arisen to give peace after intestine wars—Henry VII., who first gave portraiture on our national money; for from the time of Edward III. until his period, one head only was used for the series, like that upon this little coin; and it is not easy to distinguish the particular coins of some sovereigns from others of the series, except by minute peculiarities known to the students of Numismatics, but which would escape the eye of the general observer.

"valuables." It was peculiarly rich in relics, possessing, among other treasures, "a hand of the Apostle James," and "the principell reliq of idolytrie within this realme, an angel with oon wyng that brought to Caversham the spere hedde that percyd our Saviour is side upon the crosse." The town is active and prosperous, although of its once famous woollen manufactories there is but the tradition. The only important manufactory it now possesses is one for the production of "biscuits," and, strange as it may appear, this is so extensive as to employ several hundred men, aided by large machine power. It is foreign to our purpose, or a very agreeable and interesting paper might be written concerning the several processes in use to create this minor accessory of the table, which is exported—not by thousands, but by millions—and sent to every part of the globe. They have and deserve a universal reputation; obtained and sustained by using only the best materials of all descriptions—flour, milk, eggs, sugar, and so forth; and it must be recorded as a gratifying fact that the manufacturers, while making their own fortunes, have contributed very largely to the prosperity of the town.

Reading was the birthplace of Archbishop Laud, and among honourable and happy memories associated with this town, or rather with its vicinity, is that of "Three Mile Cross," long the residence of Mary Russell Mitford. Three Mile Cross is "Our Village."

We ask the reader to leave the Thames for awhile, and make with us a pilgrimage to the grave of this admirable woman, whose writings have found their way over the whole civilised world, rendering familiar to all the peculiar traits of English village character, and the graces, so essentially our own, which decorate the lanes, the homesteads, and the cottages of rural England.

Reading is a credit to the beautiful river that sweeps through its valley; neat, active, bustling—a sort of miniature city, with a sprinkling of pretty villas in pleasant suburbs, some more than half-concealed at this season by the foliage of close shrubberies, and surrounded by borders and parterres of flowers that would joy Miss Mitford's heart, were she moving among them, instead of resting beneath the granite cross erected to her memory in the homely yet solemn church-yard of Swallowfield.

Our first object was to visit the humble dwellings, in one of which she lived for more than a quarter of a century, in the other of which she died. To "Three Mile Cross," the "Our Village" of her stories and sketches, we wended our way. It was a day "brimful" of air and sunshine; no dust, no rain; every leaf at maturity, every bird in song; every streamlet musical; the shadows calm, distinct, and still, as if waiting to be painted; our driver in-



THREE MILE CROSS.

telligent but unobtrusive; our carriage comfortable and not noisy; the "sunny lanes" showing themselves worthy the reputation she has given them, and the steady dignified trees proving, if proof were needed, "England before the world" for beauty of upland and lowland, of park and pleasure, of wood and water, of cottage and croft, of corn-field and meadow, of all things—everything that can render life enjoyable, and plentiful, and happy. We were in Mary Russell Mitford's own county, "the sunny Berkshire," made famous in so many of her bright pages. We fancied we knew the roads and the trees she wrote about or

talked of; the rough-coated elms, standing boldly and bluntly out from velvet hedge-rows—a slim stick of sprouting foliage springing here and there from the rugged bark, reminding one of an old man's child, while the great robust tree-tops were telling of vigorous old age! The signs of the over-many public-houses, so quaint and "un-London-like"—the "Four Horse Shoes," "The Fox and Horn," "The Swan," "The George and Dragon," "The Star," were so many landmarks. There were herds of sheep on the uplands and lowlands, and lowing cattle under trees; there were children "clapping their hands, and blooming like roses;" the jobbing gardener, with his rake, his garland of "bass," and his bundle of "shreds—blue, black, and red;" the bronzed and muscular village blacksmith; the pale-faced shoemaker; the ragged, rosy, saucy boys; the fair, delicate "lily-of-the-valley-like" maidens—the descendants of those who were boys and girls when "Our Village" was written,—we saw them all, and identified them all with the painter of "Three Mile Cross." And then we arrived, after delicious loiterings, at "3 Mile X" itself, as it is described, by itself, on the first wall to the right: it is a long, lean, straggling hamlet of twenty houses and a half (we counted them conscientiously), the "half" being the shoemaker's shop, from whence, in Miss Mitford's time, "an earthquake would hardly have stirred the souter."

The village shop is there still,—"Bromley's shop,"—just as it was in her day, except that the master and mistress are "elderly," and the children not exactly young; but children flourish round them, keeping the picture "fresh." The master of the village shop (a handsome old man) was pleased to talk of Miss Mitford and "the doctor," and of her good-nature and oddity. "Yes," he said, "that was her house, the very next door; we might call it, as every one did, ugly, and small, and inconvenient; but she liked it. She made herself, and everybody else, happy in it: he didn't know what visitors expected the house to be; he could repeat every word she had written on't. A cottage—no, a miniature house, with many additions—little odds and ends of places—pantries and what not; a little bricked court before one half, and a little flower-yard before the other; the walls old and weather-stained, covered with hollyhocks, roses, honeysuckles, and a great apricot-tree."

"But where are they?"
"Ah, the hollyhocks, the roses, honeysuckles, and great apricot-tree, are destroyed and dead; but there is the window into which the doctor used to fling apricots to my children."

Yes, the flowers are all gone, and every tree in the garden is gone—all except the old bay and a fairy rose!

The house, so far as the bare walls are concerned, is much as she left it; an assemblage of closets ("our landlord," she says, "has the assurance to call them rooms"), full of contrivances and corner-cupboards. "That house," to quote her own words, "was built on purpose to show in what an exceeding small compass comfort may be packed."

Yet when we entered the tiny, low-ceilinged rooms, almost without light or ventilation, and ascended the narrow stairs—where crinoline could not come—and saw around us ample evidence of the impossibility to impart to the dwelling anything approaching the picturesque of cottage life, we felt—what?—the most intense admiration and respect for the well-born and once wealthy lady who brought within these "old and weather-stained walls" an atmosphere of happiness, an appreciation of all that is true and beautiful in nature; and sent from out those leaden casements, and that narrow door, such floods of light and sunshine as have brightened the uttermost parts of the earth! Who ever heard her murmur at changed fortunes—when obliged to leave the home, "stately though simple," the home of eighteen years, "surrounded by fine oaks and elms, and tall, massy plantations, shaded down into a beautiful lawn by wild overgrown shrubs!" She confesses, indeed, in her sweet playful way, that at the time it nearly broke her heart to leave it:—"What a tearing up by the root it was! I have pitied cabbage plants, and celery, and all transplantable things ever since; though, in common with them and other vegetables, the first agony of transportation being over, I have taken such firm and tenacious hold of my new soil, that I would not for the world be pulled up again, even to be restored to the beloved ground." What was this? philosophy or heroism? or the perfection of that sweet plastic nature which receives, and retains, and fructifies all happy impressions—which opens to, and cherishes, all natural enjoyments, and adapts itself to circumstances with the true spirit of that practical piety which bends to the blast, and sees sunshine, bright and enduring, beyond the blackest cloud: let the darkness be ever so dense without, the lamp burns calmly and purely within!

* A curious story is told in Fuller's Church History, which records a memorable visit of "bluff King Hal" to Reading Abbey:—"As King Henry VIII. was hunting in Windsor Forest, he either casually lost, or more probably wilfully losing himself, struck down, about dinner time, to the Abbey of Reading, where, disguising himself (much for delight, more for discovery unseen), he was invited to the abbot's table, and passed for one of the king's guard,—a place to which the proportion of his person might properly entitle him. A sirloin of beef was set before him (so knighted, saith tradition, by this Henry), on which the king laid on lustily, not disgracing one of that place for whom he was mistaken. 'Well fare thy heart (quoth the abbot), and here in a cup of sack I remember the health of his grace your master. I would give an hundred pounds on the condition I could feed so lustily on beef as you do. Alas! my weak and squeaky stomach will hardly digest the wing of a small rabbit or chicken.' The king pleasantly pledged him, and heartily thanked him for his good cheer; after which he departed as undiscovered as he came thither. Some weeks after, the abbot was sent for by a pur-servant, brought up to London, clapt in the Tower, kept close prisoner, and fed for a short time with bread and water; yet not so empty his body of food, as his mind was filled with fears, creating many suspicions to himself, when and how he had incurred the king's displeasure. At last a sirloin of beef was set before him, on which the abbot fed as the farmer of his grange, and verified the proverb, that two hungry meals make the third a glutton. In springs King Henry out of a private lobby, where he had placed himself, the invisible spectator of the abbot's behaviour. 'My lord (quoth the king), presently deposit your hundred pounds in gold, or else no going hence all the dials of your life. I have been your physician, to cure you of your squeaky stomach, and here, as I deserve, I demand my fee for the same.' The abbot down with his dust, and, glad he had escaped so, returned to Reading, as somewhat lighter in purse, so much more merry in heart, than when he came thence."

* Mary Russell Mitford was born on the 16th of December, in the year 1766, at the little town of Alresford, in Hampshire. Her father was George Mitford, M.D., the son of a younger branch of the Mitfords of Mitford Castle, Northumberland, and Jane Graham, of Old Wall, Westmoreland, a branch of the Ketherby clan. Her mother was Mary Russell, only surviving child and heiress of Richard Russell, D.D., Rector of Ashe and Tadley, and Vicar of Overton, in Hampshire, above sixty years. He died at the age of eighty-eight, before his daughter's marriage; and remembered having seen Pope when at Westminster School. He was intimate with Fielding, and many of the wits of that period; and Miss Mitford had a portrait of him, with a wig, not unlike a judge's wig, hanging over it.

Three or four years after, Dr. Mitford removed from Alresford to Reading; and three or four years after that, again, when his daughter was in her ninth year, he went to reside at Lyme Regis, in Dorsetshire, in a fine old house, previously occupied by the great Lord Chatham, where his two sons frequently spent their holidays. By this time Dr. Mitford had spent between £30,000 and £40,000, and went to London to retrench and determine his future course of life. His daughter, then ten years of age, was his favourite companion; and, lounging about, he one morning strayed into a dingy house, which proved to be a lottery-office, and for what follows we are indebted to Miss Mitford's "Recollections of a Literary Life," vol. II. p. 124:—

"Choose what number you like best," said dear papa, "and that shall be your birthday present."

"I immediately selected and put into his hand No. 2224."

"Ah!" said my father, examining it, "you must choose again. I want to buy a whole ticket, and this is only a quarter. Choose again, my pet."

"No, dear papa—I like this one best."

"There is the next number," interposed the lottery-office keeper, "No. 2223."

"Aye," said my father, "that will do just as well. Will it not, Mary? We'll take that."

"No," returned I, obstinately, "that won't do. This is my birthday, you know, papa,

Those only who had known the extent and luxury of her former home, and afterwards had the privilege of enjoying her society, in that "scrappy" cup-boarded dwelling at "Three Mile Cross," can sufficiently appreciate the fullness, the warmth, the geniality, the strength of her sunshine, which, without effort or exaggeration, made all within and without happy in her happiness. What the worthy shopkeeper, Mr. Bromley said, was quite true—there was nothing exaggerated in her description of that miniature home; if strangers expected the relics of a cottage *ornée*, that was their fault, not Miss Mitford's. She had described it as it was, literally; if touched by the *couleur de rose* of her happy mind, that she could not help. She could no more avoid enjoying the beauties of nature, than the sun could decline to give heat; and if all people have not the same happy gift, that is not the fault of Mary Russell Mitford. Despite the dilapidated condition of the cottage at Three Mile Cross, we fancied much of her genial spirit there; and could, from her descriptions, identify the present race of children with the children of past times. Those villages which yet continue far away from the contamination of railway stations, are "Old England;" and as her sketches are from nature, they remain true to nature still.

The gentle and kindly young woman, the daughter of "Bromley's shop," who had memories for a hundred gracious and thoughtful words and acts, ran after our carriage with a branch of yellow *japonica*—"There," she said, "that is from Miss Mitford's garden;" we had previously obtained a sprig of bay and a fairy rose from the sanctuary, but her kindness made the yellow branch the sweetest of the three.

The drive to Swallowfield, about two miles farther from Reading, was a repetition of the scenery from Reading to "Three Mile Cross," with the exception of the common, which Miss Mitford immortalised by the "cricketing"—a sport she enjoyed as much as any youth in the county. One of her great powers was certainly her large sympathy; she threw herself into the joys, sorrows, pastimes, and feelings of young and old. Her extensive poetic, and even classic, reading—the glare and glitter, and town-bred celebrity of her dramas, did not lessen her appreciation of the true, and practical, and beautiful, in rural life: if the worldly carry the world within them, so did she bear the joyousness of nature within her heart of hearts. We watched to see a graceful greyhound—"Mayflower"—spring out of the hollow beyond the common, but, alas! in vain; that day there were no cricketers, no sheep—only a few boys, and they were too quiet by half; while a winding flock of sober geese, with their attendant parents, eyed us without a single hiss! We chatted over the peculiarity which had often amused us in our old favourite and friend; the habit—which had increased with her increasing years, and particularly after her father's death—of seldom rising until long past noon, and walking miles by moonlight, or light of lantern—she did not seem to care which, so long as it was night. In the afternoon she was busied with her flowers, and after sunset she would sally forth with her maid, her lantern, and a long stick, almost, if not quite, as long again as herself, and trot merrily off, rarely returning until late at night: her next door neighbour assured us that more than once, when driving home, he found "the dear little lady" breasting a snow drift, and this was confirmed by the kindly and benevolent clergyman who now resides at Swallowfield. She loved the stars as well as the sunshine, but it is singular that she has given no record of these wanderings in the dark.

Swallowfield, to which she removed some four years before her death, and where she died, is a delicious wayside cottage, standing on a triangular plot of



SWALLOWFIELD.

ground, skirted by roads overarched by magnificent trees; it is the *beau-ideal* of a residence for one who loves the country. She could chat over the fence with the passing peasant, and see all who drove up either road; but lovely as it is, we think she must have missed the *village*—missed the children—missed

and I am ten years old. Cast up the figures forming my number, and you will find they make ten—the other is only nine."

The father, like all speculators, was superstitious. The argument was irresistible. The ticket was purchased, and a few months afterwards intelligence arrived that No. 2224 had been drawn a prize of £20,000.

"Ah me!" (reflects Miss Mitford) "in less than twenty years what was left of the produce of that ticket, so strangely chosen? What? except a Wedgwood dinner-service, that my father had made to commemorate the event, with the Irish harp within the border on one side, and his family crest on the other. That fragile and perishable ware long outlasted the more perishable money."

Miss Mitford died at Swallowfield on the 10th of January, 1855; and was buried in the grave-yard of the village church, on the 18th of the month of that year

the hourly life-interests that clung round her heart at "Three Mile Cross." The aged tree had been transplanted; and, superior as this lovely cottage is in extent, in beauty, in the richness of its close scenery to her first humble dwelling, we believe "the roots" never struck far below the surface. Swallowfield was lovely, but her father had never been there; old familiar faces could not be brought there, as to "Three Mile Cross," by a simple effort of memory; they did not *belong* to Swallowfield; it was lovely, but the well-known voices of village children did not bound in through the open window; it was more beautiful, more commodious, but "pretty May" never "stretched" before that fire; "the dear father" never sate under the shadow of that mantelshelf: to the old, these delicious home-memories are more "life" than the actual life in which others exist; the eye may be closed, and the lip silent, but the *past*—the *PAST*—is, with the old, fresh and young as a "blind man's bride."

The family at Swallowfield respect Miss Mitford's garden, and have not altered the position of a single tree, nor turned a path, nor done aught to disturb that which her hand has "hallowed." The clergyman showed us her favourite rose-tree, and permitted us to visit the room from which her spirit passed from life's pilgrimage;—no! she never felt life to be a "pilgrimage;" it was rather a ramble through the pleasant paths of a flowering world; and though thorns would now and then show their sharp points among the flowers, even to her, yet, despite the sufferings of her latter days, it was with her

"Life to the last enjoyed."

To the last she was as fond of green trees and lanes, and the songs of bird and bee, and the "mountain nymph, sweet Liberty," as if she had been born a gipsy queen; and she herself would sometimes laugh and say, that, at best she was but a gipsy lady.

She corresponded more or less with the *litterati* of her time, and when she was—as she but rarely was—a "star" in London, her society was much courted; but she was out of place in the metropolis—the heat and "celebrities," the noise and tramp, the perpetual movement fatigued her. She loved best to be where the affections and sympathies had time to take root, and grow, and fructify; she was no fine lady, to put out of the sphere of those sympathies and affections such as were not born with a passport to "good society." All were her neighbours, and her poor neighbours knew the value of her regard. It is somewhat singular that, alive as she was to political movements, alive to rural sports, to society, friendships, and affections, she took no interest in education; had no desire that the Lucys and Tommys, the Janes and Jacks, should be educated: her mind was, perhaps, too poetic to embrace the business of education, or to grasp its advantages—she believed more in *inspiration* than in *training*. The dame-school only interested her because it was picturesque; like many others of high blood, she believed herself a liberal, when she was strongly conservative in her opinions and—her prejudices; she had no love for schools or railroads. Miss Mitford's letters were charming; her handwriting, stiff and sturdy; quite unlike the graceful penmanship of Mrs. Hemans, the crabbed strokes of poor L. E. L., or the style systematic of good Maria Edgeworth.

In her introduction to her *Dramas*, dedicated to her long-loved friend, Mr. Bennoch, she expressed a wish to be buried in the church-yard of Swallowfield:



THE TOMB OF MISS MITFORD.

and this excited the surprise, and somewhat of the loving jealousy, of the dwellers at "Three Mile Cross," who imagined she would have rested with her beloved parents, in *their* church-yard.

A cross of Aberdeen granite marks her grave in "the beautiful church-yard of Swallowfield." It may be about a mile from the cottage from which the spirit of Mary Russell Mitford passed to a world, even more beautiful than hers—to "fresh fields and pastures new"—and joins the park of one of her latest and truest friends: the breeze sweeps through the noble trees, and the sunbeams penetrate the foliage, so as to chequer the sward with light; the shadow of the fine old church falls gently over the graves of "the rude forefathers of the hamlet," and the ploughman's whistle mingles with the whistle of the blackbird and the bleating of the sheep: it is an exquisite spot, a fit resting-place for the author of "OUR VILLAGE."*

* A series of interesting and excellent stereoscopic views of "Our Village," and nearly all its remarkable localities, has been taken by Mr. S. Poulton, photographic artist, of Reading, by whom they are published. To the readers of Miss Mitford's stories, and to the many admirers of her ever-enduring sketches of English character and scenery, they are very valuable acquisitions.

MINOR TOPICS OF THE MONTH.

THE 1851 "TESTIMONIAL."—It cannot be forgotten that a sum of money, amounting to about £6000, subscribed for this testimonial, is in the hands of the treasurer, Mr. Alderman Challis, during whose office as chief magistrate of London, the project was promulgated and the monies collected. Mr. Alderman Challis is, as he has always been, desirous to rid himself of all responsibility, and to apply the fund to its original and declared purpose. Its application, however, has unaccountably lingered, but the money has been judiciously placed at interest; and at length serious steps have been taken to carry into effect the design of the subscribers, by erecting on the site of the building in Hyde Park a work of Art that shall perpetuate the memory of the great gathering of nations there during the year 1851. A committee was formed some months ago; two honorary secretaries were appointed—Dr. Booth, of the Society of Arts, and Mr. George Godwin: and after another long delay, these gentlemen have issued an advertisement inviting "sculptors, architects, and others," to furnish designs for the intended memorial; so far so good; better late than never. Six thousand pounds, although not a large sum, may suffice, if judiciously expended, to place in Hyde Park some work that shall be not unworthy the great event it is to commemorate; and the subscribers may ultimately see a wise and effective application of the funds they have contributed. Whether a selection will be made from the designs sent in is more than we can say, for the advertisement pledges the committee to nothing but an award of £100 to the work that shall seem most meritorious to the adjudicators. There is no doubt, however, that an earnest desire will exist to bring this "elongated" affair to an issue; and we feel assured that if a work, suited to the purpose be contributed, its producer will have the honour and advantage of its erection: at all events, we have no dread of any other result than that of rational and equitable treatment of all competitors; and we hope the invitation will be so responded to as to uphold the credit of the country.

THE TURNER MEDAL.—The Royal Academy having called on the most distinguished sculptor of its body, Mr. Baily, to furnish a design for the medal founded by the Academicians, in the name of the late Mr. Turner, as a prize for landscape-painting, we have had the opportunity of seeing the model in the sculptor's studio. The arrangement is of great simplicity—as that of a medal should be; but the figures are charmingly modelled,—and, whether in respect of its mere beauty as picture or in regard to the poetical appropriateness, to the purpose in view, of the thought embodied, the work will do honour to the academy which has to offer it as a testimonial. The design is described in a few words here,—and describes itself when seen. The winged Iris, as the goddess of colour, directs the view of young Genius, by her side, to the rainbow overhead.

THE ROYAL ACADEMY.—Last month, in announcing the election of Mr. Frederick Richard Pickersgill to the full honours of a Royal Academician, we took occasion to lament that a result to which he had long since made his title good, should have been of necessity delayed, for years after that title had occurred, by the narrow scheme of the institution itself. On the same text we had a yet less satisfactory comment as regards Mr. Foley; whose unquestionable claim to the same place of honour is still postponed, and must continue to be so, if the present constitutions, with all the wrong they inflict and all the rancour they engender, are persevered in, until death shall step in to his aid. To say nothing of the practical insufficiencies of the academic scheme,—it should be no very pleasant consideration, that the footstool to each academic chair is a coffin, and a necessary part of the academic costume a dead man's shoes. It happens, too, sometimes, that death takes the wrong man; and, weary of seeing an associate wait so long at the Academicians' door, carries him off, instead of entering to make room for him within. A mistake of this kind occurred in the case of the sculptor Wyatt. With his credentials perfect, he was yet left too long standing at the Academy door,—and death found him there. The Academy has one illustrious name less on its rolls, therefore; but that wrong to

themselves does not balance the account, and make the wrong to him right. All that we and others can do, so long as things remain as they are, is, to point the moral of such cases; and we are, therefore, glad to know, that at the recent election there were still some half dozen members found to repeat the long protest which, year by year, keeps alive within the academic mind the memory of the elder Danby. The secret of the continued exclusion of an artist, of whom it is no disparagement to others to say, that his claim rests on grounds at the least as sufficient as those offered by some which have carried the prize, is one into which it would be curious—but scarcely, we apprehend, convenient—to inquire.—Others there are who have been long knocking at the outer door; to whom also the Academicians appear to have forgotten it is not yet opened.

THE "GEDENK HALLE," OR HALL OF COMMEMORATION.—The approaching family alliance between the royal houses of England and Prussia has given occasion, on a somewhat imposing scale, to a display of that sentimentality which is apt to mix itself up a good deal with most of the acts of German life,—and which, though found at times, in Prussia especially, in combination with spirits that consort with it very ill, and greatly disturb its effect, takes, nevertheless, many pleasing forms and dictates many graceful acts. The instance before us is both pleasing and graceful in a high degree,—though the fancy of the thing be somewhat formal and the sentiment somewhat systematic. The German heart is in the matter,—and so is the German type. It is quite in the spirit of a royal offering in the city of King Frederick William the Fourth, that Art should have a sentimental office, and sentiment an Art exponent:—and both these conditions are fulfilled in the tribute which awaits the daughter of our royal line on her arrival in the future home of her adoption.—Thus grew the *Gedenk Halle*. Some time since, the men of Berlin most eminent in Literature, Art, and Science, put their heads together to devise some worthy and appropriate expression of the congratulations of the capital, on the union, in the persons of the young Prussian prince and his English bride, of the houses of Hanover and Brandenburg. The course of their deliberations led them to see, that there was necessary to any such successful embodiment another element, not necessarily included in either of their categories,—that, in fact, the substantialities of wealth would be needed to give form and consistency to their own spiritualities. Accordingly, the monied interest of the metropolis was invited to join the alliance;—and answered the invitation with a zeal sufficient to secure any result that might be desired. A committee was constituted, embracing all the great interests of the capital,—the Fine Arts, literature, science, and wealth, representatives of the old nobility and the new, of the governments, State and municipal, of the army, the law, commerce, and manufactures, of the two Confessions, Catholic and Protestant; and the design on which this comprehensive committee finally determined was, that of an octagonal hall, on the walls and cupola of which the arts should combine in illustrating, as their leading themes, such passages of history as exhibit the powers of England and Prussia in united action on the destinies of Europe, and such events of a domestic nature as testify to the personal relations between the two royal families. Subordinate to these especial texts, it was proposed to illustrate the triumphs of Science and of the Industrial Arts. Then came the question of a site for this temple into which the national heart had brought its bridal offering:—and that question was solved by a very happy inspiration. With the king's consent, it was determined, that the architect Strack should embody this *Gedenk Halle* in the plan of the new palace which he is building for Prince Friedrich Wilhelm and his bride; so that, this tribute, to the young couple, of the arts and the affections of the Prussian capital, becomes at once a portion and an embellishment of their home.

THE NIGHTINGALE FUND.—About twenty months have elapsed since we announced an intention to collect by public subscription a sum of money to present to Miss Nightingale, as "an expression of national gratitude," and in order "to enable her to found an institution for the training, sustenance, and protection of nurses and hospital attendants." That which was then in uncertain infancy is now

"a great fact." The honorary secretaries (the Right Hon. Sidney Herbert and Mr. S. C. Hall) have issued a report, by which the public are informed that the subscriptions have exceeded £45,000, a much larger sum than was contemplated by its projectors, and which has, therefore, entirely satisfied all parties who have been concerned in this useful and honourable task. The accounts were audited by one of the accountants of the Bank of England; it was gratifying to the honorary secretaries to know that every guinea was accounted for, that all the subscriptions had been paid up to within a very few pounds, and that by a gradual investment of the monies a considerable sum in interest was added to the fund.

TESTIMONIAL TO M. AND MADAME GOLDSCHMIDT.—Among the most interesting incidents connected with the Nightingale Fund is this:—A commission, which originated in the city committee, was given to Mr. Joseph Durham to execute in marble a bust of Her Most Gracious Majesty the Queen, to be presented to M. and Madame Goldschmidt, in acknowledgment of their graceful liberality to the fund. Their subscription exceeded £1850; but, independent of this munificent gift, they themselves defrayed all the attendant expenses, which amounted to more than £500. It was, therefore, considered right that the committee and supporters of the fund should mark their sense of this unparalleled liberality; consequently, they entered into a private subscription to effect this most desirable object, and the bust, undoubtedly one of the most admirable achievements of British Art, will be presented in due course to these generous and estimable persons.

THE KRÜGER COLLECTION.—Mr. Wilson stated in the House of Commons that the purchase was made under the immediate advice of Mr. Dyce. Previously to such advice being given, there had been reports published of the quality and value of the collection.

MR. J. A. HAMMERSLEY, the excellent master of the Government School at Manchester, has received a commission from His Royal Highness the Prince Consort under circumstances of peculiar grace. It appears that during the visit of the Prince to the Exhibition of Manchester Artists, in Peel Park, he made purchases of some works, and intimated to Mr. Hammersley his desire to possess a production of his pencil, stipulating only that he should choose his own subject. This was a marked compliment; for Mr. Hammersley, having to act as the Prince's conductor on occasion of his visit to the exhibition, was necessarily precluded, by a proper feeling of delicacy, from directing the Prince's attention in any other than a cursory manner to the works exhibited by himself; and it only illustrates the Prince's discernment, and the more than passing interest he takes in Art, as well as the judicious manner in which he patronises artists, that the commission should be given under the circumstances detailed. Mr. Hammersley, on being informed of the Prince's wishes, transmitted a list of subjects of which he had sketches, for the Prince to make his selection, and, in reply, he was informed, through Colonel Phipps, that the Prince selected "The Drachenfels, from Bonn." We may observe that, although Mr. Hammersley possesses sketches of the subject selected by the Prince, he has resolved, in order to do justice to himself, to proceed at once to Bonn, and execute his commission on the spot.

THE STATUE OF RICHARD CŒUR DE LION.—It appears that this mystery is to be solved after all, and that the statue is really to be placed somewhere, having no doubt been paid for long ago by the monies liberally subscribed for its purchase. Sir Benjamin Hall has informed the House of Commons that "no decision had been arrived at as to the exact spot where the statue should be placed, but Carlton Gardens had been suggested." Seeing that six years have elapsed since the year 1851, the interest of the subscriptions must amount to a pretty sum. We marvel it did not occur to some honourable member to ask if the statue be as yet really in bronze or only in clay?

OLD HISTORIC PICTURES.—An old house in Sandwich, Kent, formerly belonging to one of the mayors of the town, but recently occupied as a crockery warehouse, had one of the rooms richly decorated with a series of portraits and historical pictures painted on the panels of the wainscoting.

They were executed in the reign of Charles II., when the house belonged to Tobias Cleere, who was mayor in 1649 and again in 1670, in which latter year he had the honour to receive and entertain Katherine of Braganza on her way to London. This was on the 4th of May, and it is recorded that her majesty would not alight from her carriage, so the banquet was brought to the mayor's door as she passed it. One of these pictures represents the queen at the town gates received by the mayor and corporation; it occupies four large panels, and is a faithful and curious record, not only of the event, but of the aspect of this famed old sea-port at her era. On the opposite side of the room, in the same number of panels, was a spirited picture of the Victory of Opdam, in the Texel, where the Dutch were vanquished. Another panel represented the English conquering vessels refitting in Sandwich harbour. Half-length portraits of the mayor, the queen, and others filled the other panels, which have now all been removed within the last month, and ceded to Lady Ashburnham.

THE FALLS OF NIAGARA.—There is now exhibiting at Messrs. Lloyd's, in Gracechurch Street, one of the most striking and interesting pictures the hand of the artist has ever produced; it represents the most wonderful waterfall of the world—that of Niagara—and is the production of a distinguished American painter, Frederick Edward Church, of New York. The work would do honour to any school of Art; and we are certainly not surprised to learn that it has excited much enthusiasm in the States, where it has been received, universally, as in all respects an achievement of the highest importance. We have been enabled—and so may any of our readers—to ascertain the value of the fervid criticisms which have come to us from the other side of the Atlantic, where, however, the truth of this ambitious copy of a marvellous scene must have been subjected to the severest test; for no doubt many of its critics are familiar with the original. One of our correspondents writes to us thus:—"Years have elapsed since we sailed over the lakes of Northern United States; stopped awhile at Niagara; passed through the 'Thousand Islands,' over the fearful rapids; looked from the heights of Montreal, the uplifted bastions of Quebec, and took our leave of the St. Lawrence at the charming falls of Montmorency. Since that time we have seen Vesuvius, the Alps, and the Rhine; but no constant scene in nature, that we have ever beheld, so overwhelms one as does the majestic Falls of Niagara. We studied this great scene for days, and from almost every point of view. From Victoria Point, the best view, we studied it as a whole, and listened for many hours to the deep fearful notes of its great anthem; the rising mist with its gorgeous colour appearing like an eternal incense, offered from this great altar of nature up to nature's God. On the deck of the adventurous little steamer we passed along the shore of the seething rapids below—mostly by means of return eddy—near the bank; until from the very midst of this terrific scene, we looked up through the mist and the spray, and almost felt the green plunging ocean was crushing us in its way: we could not breathe; the trembling boat pushed along—it touched the current—in a moment we were a mile below." The writer proceeds to praise the picture as the most meritorious attempt that has yet been made to convey to the eye the several grand peculiarities of this wonderful scene. We are fully and entirely with him in his enthusiasm; although we can but fancy that which he has seen—the awful grandeur of the mighty whirl of waters—it seems to us that no work of its class has ever been more eminently successful: it is truth, obviously and certainly. Considered as a painting, it is a production of rare merit: while admirable as a whole, its parts have been all carefully considered and studied; broadly and effectively wrought, yet elaborately finished. We have seldom examined a picture that so nobly illustrates the power of Art.

ROMAN ANTIQUITIES IN RHINELAND.—A correspondent of our contemporary, the *Times*, writing from Berlin, has furnished to that journal some curious particulars, by way of warning to antiquarian tourists on the Rhine,—which now, in this season of amateur vagrancy, it seems expedient that we should reproduce for the benefit of travelling readers of the *Art-Journal*. Many of these are well aware,

that, of late years, the region round about the Rhine has been much resorted to for Roman terra-cotta remains; a place called Rheinzabern, in the Bavarian Palatinate, having been amongst the sites most eagerly sought in this respect. The various continental museums of antiquities have been enriched by treasures collected at this spot, and the money of English collectors has been sown freely in this undoubted soil of ancient Roman settlements. The effect has been such as money freely scattered has produced on many another field of archaeology,—that, namely, of nourishing the growth of a spurious crop. The legitimate produce being limited and exhaustible by the law of the case, modern ingenuity has stepped in here, as elsewhere, to restore the economic equation between demand and supply. The search after the antique has suggested the manufacture of antiquity,—and the skill of the young world has been summoned to answer the run upon the old. Now, they who conduct this process of artificial supplement are too apt, in the excitement of their success, to forget that the credulity on which they draw is—like the antiques for which it craves—an exhaustible fund. It would appear that the un-failing fecundity of Rheinzabern in archaeological remains had gradually introduced and nourished a suspicion as to the true Roman character of its progeny, which was sure to terminate in ultimate disgrace. Accordingly, a vase, valued at 1000 francs, which came recently under the notice of the President of the Society of Antiquaries of the Rhineland, Professor Braun, was looked on by him with great distrust,—and this distrust set him upon further inquiries. These inquiries led him to the conviction that, not only was this particular relic a forgery, but the greater part of the terra-cotta remains derived from the same neighbourhood by the museums of Paris, Munich, and Luxemburg were spurious too. Professor Becker, of Frankfort-on-the-Maine, followed up these investigations, with a like result:—and then the King of Bavaria sent Professor Von Hefner, a member of his academy and a skilled antiquary, to visit Rheinzabern, and look into the matter. The end is, that the professor has established the fact of a regular manufacture of Roman antiquities existing in this interesting locality; and the stamp of illegitimacy will henceforth attach, as a consequence, to articles hitherto highly esteemed in most of the great public, and many private, collections of Europe.

SIR JAMSETJEE JEJEEBHAY.—Some time since, as our readers will remember, in recording the meeting held at Bombay to promote the erection, by way of public monument, of a statue of this good and munificent Parsee, we expressed our hearty wish for the success of an application which had just then been made to the Crown, by a powerful body at home of persons influentially connected with the affairs of India, that the knighthood which had some years previously been conferred on the Indian prince-merchant might be converted into a baronetcy. We must not leave that pleasant record incomplete by omitting now to state, that the application has been effectual and the wish fulfilled. The *London Gazette* has announced the creation in favour of Sir Jamsetjee of the first baronetcy that has struck root in the soil of Hindustan.

THE COLLECTION OF ENGRAVINGS AT THE SOUTH KENSINGTON MUSEUM.—We have observed with very sincere gratification the commencement of a collection of engravings, as a distinct department, in this institution. A long-felt want in our Art-collections will, we trust, be here made good, so that students may be able to derive from this peculiar department of Art, the valuable lessons which it is so well able to communicate. The print collections in the British Museum are indeed treasuries for instruction; but their constitution precludes their being regarded as popular teachers. The "want" to which we have referred, must be met by collections of framed examples of engraving in its various branches, which will really exemplify the Art, and will always be accessible for examination and study. We hope the directors of the Kensington Museum will take up this matter in earnest, and that we shall speedily see, not the commencement merely of collections of woodcuts, engravings on plates of metal, etchings, and lithographs, but a rapid advance made with such collections. Provided they are really well selected, and consistent with the object in view, and are so

arranged that they will readily admit of study, without doubt many persons will be glad to contribute to the formation of these collections either by loan or actual donation.

MEETING OF THE SURREY ARCHAEOLOGICAL SOCIETY.—The yearly meeting of this agreeable and useful member of the archaeological fraternity, this summer, was held at Dorking, when Mr. Hope and Mr. Evelyn threw open their mansions at the Deepdene and at Wotton for the inspection of the members of the society and their friends. The day was brilliant, and a numerous assemblage availed themselves of the opportunity for visiting this beautiful neighbourhood and the deservedly famed places we have specified. At Wotton, the descendant and representative of the Evelyns himself received his visitors, and described the many historical and artistic relics with which his house abounds; and Mr. Hope, with similar courtesy and liberality, conducted the party over the Deepdene. Here the magnificent collection of Etruscan vases, with the fine antique statue of Minerva, and the Venus of Canova, attracted great attention, and elicited strong expressions of admiration. It is much to be desired that a descriptive and illustrated catalogue of the Hope Etruscan collections should be prepared by their accomplished and liberal owner.

THE PICTURE OF "THE HORSE FAIR," BY ROSA BONHEUR, NOW EXHIBITING IN BOND STREET.—Rosa Bonheur's great picture has again been submitted to the London public, and again has its extraordinary merits attracted crowds of admiring visitors. Not the least gratifying, or the least significant circumstance attending the present exhibition of this remarkable work is the fact, that those persons who were most familiar with it before have been amongst the foremost to visit it now. There is a freshness in this picture, and a living power, and a deep, yet simple sympathy with nature, which cause it to grow upon the spectator, so that repeated examination leads rather to a desire again and again to renew so pleasing an association than to any feeling of satiety or of weariness. The original work is now accompanied by the reduced copy (the property of Mr. Jacob Bell), which was painted by the artist herself for the special use of the engraver, together with impressions from Mr. T. Landseer's plate in an early stage. In the smaller picture Mademoiselle Bonheur has deviated from the original in some slight matters of detail, which it is to be hoped in the engraving will be rendered in exact accordance with the artist's first ideas, as they have been expressed in the original itself. The plate promises to be worthy as well of the subject as of the eminent engraver; but it certainly will lose in value should it not in every particular be a true translation from the picture, respecting which we entertain but a single sentiment of regret, and this is that it will not find an honoured permanent resting-place in our own National Gallery. In America, however, it will meet a worthy welcome, and, doubtless, it there will accomplish worthily its work as an Art-teacher. We shall but convey the sentiments of our readers when we express our obligation to Mr. Gambart for having enabled us to renew our acquaintance with this admirable production, and we also feel assured that the engraving from it, which they have almost in a state of completeness, will prove truly acceptable to all lovers of both Art and Nature.

HATTEY'S PICTURE OF "THE CORONATION" is, it appears, for sale; and Viscount Dungannon, in his place in the House of Lords, asked the Government if it was intended to purchase it for the decoration of the Houses of Parliament; which his lordship considered the most suitable place for a work of such historical interest, chiefly on account of the numerous portraits of illustrious personages, many of whom are now dead, which the painting contains. Earl Granville replied, on behalf of the Government, that it had nothing to do with the decorations of the Houses of Parliament, which were referred to a Royal Commission, whereof he was not a member; he could not, therefore, give the noble Viscount any information. He thought, at the same time, it was undesirable that the Commissioners should be called upon to explain the reasons why they did not purchase any particular pictures that might happen to be in the market.

ALTON TOWERS.—The sale of this magnificent mansion and its rich and gorgeous contents has created a great sensation in Art-circles especially;

the collections of objects of *virtu*, of armour, and of pictures, have always been held in much estimation. We have not space to take note of anything—except the paintings—which has passed under the hammer of Messrs. Christie and Manson, to whom was intrusted the disposal of the valuable property. The principal pictures were the following:—"Belisarius," David, 120 gs.; "Head of the Virgin," Murillo, £100; "Philip IV. of Spain," Velasquez, £129; "Morning," A. Cuyp, 565 gs.; "The Virgin and Infant," Murillo, 206 gs.; "Flowers in a Vase," R. Ruysch, 145 gs.; "Virgin and Infant," Sasso Ferrato, 131 gs.; "Peasants with Cattle and Sheep," Ommeganck, 99 gs.; "Church of St. Redemptor," Pannini, 150 gs.; "St. Catherine," Carlo Dolce, 121 gs.; "The Magdalen," Carlo Dolce, 64 gs.; "The Circumcision," J. Bellini, 120 gs.; "The Virgin, Infant, and St. John," A. Del Sarto, 162 gs.; "The Virgin in a red dress and blue cloak, kneeling in a landscape and holding a book," Raffaele, 210 gs.; "The Virgin in a crimson dress and blue cloak, holding the Infant," who stands on a table covered with a red carpet, on which is a glass of wild roses, the heads of two angels seen beneath in front, Raffaele del Garbo, 275 gs.; "The Virgin seated in a landscape, the Infant on a cushion on her lap," Perugino, 200 gs.; "Poultry," Hondi-koeter, 107 gs.; "Italian Landscape," Both, 120 gs.; "Landscape, intersected by a River," Wynants, 130 gs.; "The Stag Hunt," Wouvermans, 175 gs.; "A Gentleman and Lady, with three Children and Servant, seated in a Garden before a Chateau," Gonzales, 165 gs.; "March of an Army, with Ladies and numerous figures," Pater, 181 gs. The sale of the pictures occupied six days; the amount realised exceeded £13,500.

THE NOVIOLOGIANS, a club of gentlemen, all members of the Society of Antiquaries, held their twenty-ninth anniversary at Leeds Castle, Kent, on the 1st of July, by the polite invitation of its proprietor, Wykeham Martin, Esq., M.P. This curious residence is less known than it deserves to be; it is situated in the heart of Kent, five miles from the railway at Maidstone,—but they are miles that deserve to be travelled by all who love the picturesque. Bearsted and Hollingbourne are near the road, both possessing old churches of much interest, either architecturally or for the monuments they possess. Leeds Castle is one of the few moated buildings left in England; it is approached by towered gates as old as the time of Edward III., and there are vestiges of earlier date within the building, which has been admirably adapted to the uses of modern life by the present proprietor, without destroying the time-honoured character of the venerable fortress-home. Among the curiosities preserved here is the buff-coat of General Fairfax, the renowned commander in the great civil wars of England; it is in excellent preservation, with the silver tags, or "points," still appended, by which it was fastened across the breast, as well as his waistcoat and high-heeled shoes, also of buff leather.

ROMAN LONDON is seldom exposed to the light, in however fragmentary a condition, in the present day. A few years ago some fine tessellated pavements were exhumed in digging the foundations for the Hall of Commerce, in Threadneedle Street, and the buildings of the Excise Office in Broad Street. Within the last month similar excavations for building purposes, near Aldermanbury Postern, have exposed about 8 feet in height of the Roman Wall of London, which here exhibits the curious peculiarity of three rows of arches, where, probably, a postern-gate led into Finsbury Fields. Outside the wall several oaken piles were found driven into the black soil; they may have been placed there as the foundation of a roadway into the marsh, which for centuries occupied this spot.

THE NIGHT-GUARD.—The most ambitious picture ever painted by Rembrandt, and the gem of the Amsterdam Gallery, may now be studied in our own National Gallery, by means of an admirable copy, recently bequeathed to the collection. In the original picture the figures are nearly life-size, but our copy is a small cabinet-picture; it however possesses more brilliancy than the original, and by its concentration, helps us better to comprehend the wonderful play of light and shade in the far-famed original. It was once reported to be a *replica* by Rembrandt himself, but it is now believed to have been painted by one of his scholars, probably

Gerard Douw, whose careful style it greatly resembles: Rembrandt never painted with such enamel-like care. Nothing can be more brilliant than the condition of this little gem; it is at once admirable as a copy, and above praise for its manipulative excellence; both qualities declare it the work of a master. It rivals the original.

THE NEW READING-ROOM IN THE BRITISH MUSEUM.—The frequenters of the British Museum have this year had an unusual subject for admiring examination in the new Reading-room, which has been very judiciously opened for public inspection before it is finally devoted to its own definite application. The magnitude of this unique apartment, and the skill with which its arrangements have been carried out in all their details, have elicited warm expressions of approbation. Art alone is needed to throw a suffusion of warmth and animation over the spaces, which the architect appears very properly to have left unoccupied, expressly for the painter and the sculptor to claim them as their own. When the students—for whose use this grand laboratory of the mind has been raised—shall have assembled beneath its lofty dome, they will enter upon their labours with the consciousness that their countrymen, who have gazed approvingly upon their Reading-room, will expect from them results commensurate with what has been done for their accommodation.

PICTURES IN VENICE.—In the capital of the Lombardo Venetian kingdom a measure has been attempted by the Austrian Government, in the service of Art, which would in all probability have been successful in any city where the petty interests assailed did not gain strength and advocacy from the sentiments of suspicion and ill-will subsisting between a sensitive nationality and a foreign rule. Of the valuable paintings, the masterpieces of Titian, Paul Veronese, and Tintoretto, which adorn the churches of that city, few are so placed as to favour the inspection which they merit; and even of those which *are*, long years of ignorance and avarice on the part of the priestly custodians are ensuring the gradual decay. In many instances the damp of the walls has all but obliterated the traces of what should have been an Art immortality; while, as a pleasing and efficient variety of destructive agency, others are subjected to the process of blistering and smoking from the continued action of the tapers that burn perennially before the shrines beneath them. The subject has been one of great anxiety and regret among the Italians themselves; and the Austrian Government has only adopted these native anxieties when it sought to apply a remedy. The municipal council of Venice has been directed to address a circular to the parish priest of each church in that city, informing him that Government, for the purpose of preserving the paintings therein from the injuries which they are sustaining from mildew and other causes, will remove them to the Royal and Imperial Academy:—in each case filling the place thus vacated by a copy of the picture removed, executed by some skilful artist. In Venice, however, it would seem that the paintings on the altar-pieces contribute to the revenue of those who minister at the altar. The inferior ecclesiastics derive a pecuniary subsidy from the donations of strangers who flock to the churches to see the works of Art, through the hands of the *ciceroni* whom the former appoint to show them; and the preservation of the pictures themselves is not motive sufficient in their eyes for an invasion of the flesh-pots. It has not been difficult to get up a cry from the whole body of the clergy against their churches being stripped, and an echo of the cry out of doors:—and, in consequence of the sensation created, the order, it is said, will not be enforced. Titian, and Paul Veronese, and Tintoretto must pay the penalty of a people's want of sympathy with their rulers, and a priesthood's want of sympathy with the Arts.

THE EXHIBITION OF THE ROYAL ACADEMY closed on the 25th ultimo; on which day the usual "evening" reception was given to the exhibitors and to invited guests.

THE OTHER EXHIBITIONS.—The Societies of Painters in Water Colours, the Society of British Artists, the National Institution, and the Exhibition of Works by Female Artists, are either closed or on the eve of closing; so also is the Exhibition of Pictures by French Artists. In fact, the Art "season" may be considered as terminated.

REVIEWS.

THE SUNBEAM, A PHOTOGRAPHIC MAGAZINE. Nos. I. & II. Edited by P. H. DELAMOTTE, F.S.A. Published by CHAPMAN & HALL, London.

Mr. Delamotte has given a most appropriate title to his published sun-pictures, when he calls his work the "Sunbeam;" but to speak of it as a "Magazine," is surely a misnomer, according to the ordinary acceptance of the meaning of the word, which we believe is generally understood as a miscellaneous pamphlet containing original contributions in prose and verse, with or without illustrations of the text. But here the text is, in several instances, quotations selected to suit the pictures. However, we will not run a tilt with the editor upon a point not of any great importance in itself, and certainly of no value at all as regards the "Art" of his publication.

Each part contains four subjects. The first number commences with "The Woods at Penllergare," photographed by J. D. Llewellyn—a close, umbrageous scene, so thick that the "sunbeams" seem scarcely able to penetrate into its recesses; but they fall forcibly on the trunk of a large tree to the left of the picture, and on a rustic bridge that intersects it in the foreground; all else is in comparatively indistinct masses. "The Tournament Court, in the Castle of Heidelberg," photographed by Sir Jocelyn Coghill, Bart., is very beautiful; the architecture of the old edifice comes out sharp and clear in its details; trees, ivy, and long grasses, are defined in all the delicacy of their sprays, leaves, and long tender blades. "Magdalen College, Oxford, from the Cherwell," by P. H. Delamotte, is a very brilliant picture; it makes one feel hot to look at it: marvellous are the lights and shadows that stand opposed to each other. "The Baptistery, Canterbury Cathedral," photographed by F. Bedford, is less vivid, but very striking: the dark trees and shrubs in the foreground contrast effectively with the light thrown on the buildings, which retain all the indications of venerable years, except weakness: the only sign of decay is on their wrinkled fronts.

The first subject in Part II. is "The Old Bridge at Fountain's Abbey," by Dr. Holden: this is an extraordinary sun-picture, taken, it may be presumed, at a late season of the year, for the branches of some of the trees are denuded of their coverings, leaving the minutest spray in clear and sharp relief against the sky. How admirably the whole scene composes itself into a picture! what adjustment and balance of parts to each other! There is throughout not an object too much or too little; nothing that the most skilful artist would omit, and nothing that he would introduce to supply a vacuum, or to aid the effect: had it been possible to lower the shadows on the bridge, it would have made the work a little less heavy, without lessening its powerful *chiar-oscuro*. "Sunshine and Shade," photographed by F. R. Pickersgill, A.R.A., is the title given to two figures, a lady and a gentleman, the former standing, the latter in the act of reading, in the open air under a hedge: the photographer has evidently placed his figures in position, and very pictorially they are arranged, and with wonderful truth are they made to appear. We know not whether Mr. Pickersgill's title has a meaning beyond the mere expression of the sunshine and shade of nature, but certainly the face of the lady is not lighted up with sunny smiles: this is the only "shadow" that casts a real gloom over this exquisite picture. "Cottages at Aberglaslyn," by F. Bedford, is not a well-chosen subject: parts of it are rendered with undoubted fidelity, but, as a whole, it does not come well together, to speak artistically. "The young Audubon," by H. Taylor, is a fanciful title given to a wood scene—the idea suggested by a young rustic, who is standing by a stile, contemplating, it may be presumed, some birds in the trees over his head; this is a beautiful photograph, delicate in colour, in gradation of tints, and in the expression of the minutest object that enters into the subject.

Among the multitude of photographic works now coming before the public, the "Sunbeam," if continued as it has been commenced, must take a foremost place: the subjects, generally, are as well selected as they are varied, and certainly the camera of the photographer has never produced more satisfactory nor more exquisite results.

THE LORD'S PRAYER, with Illustrations after LUDWIG RICHTER. Engraved on Wood by A. GABER. Published by GABER & RICHTER, Dresden; DULAU & Co., London.

Under the title of "The Lord's Prayer" we have eight pretty little woodcuts, each one printed on a

separate sheet of card-board, and ornamented with a chastely designed border of gold; this expensive style of "getting up" the work is scarcely warranted by the character of the illustrations, which are by no means of the highest order, though far above mediocrity. Moreover, the artist has felt himself compelled to bring to his aid other scriptural passages to assist him in illustrating those which are presumed to form the subjects of his pencil; so that title and contents are not strictly in accordance with each other. Thus, "Our Father which art in heaven," is represented by a family sitting outside the door of their cottage contemplating the sky at evening; underneath the print appears, "The heavens declare the glory of God, and the firmament sheweth his handywork." "Hallowed be thy name" is represented by groups of villagers wending their way to the rustic church, and below the engraving is another verse from the Psalms, "We will go into his tabernacles, we will worship at his footstool;" and so throughout the series the pictures are more significantly interpreted by the added verses than by the passages in "The Prayer." The designs are expressive of the subjects, free and graceful in drawing, but not very delicately pencilled, or if they were carefully drawn on the wood, they have been engraved somewhat coarsely, except two or three.

ILLUSTRATED NATURAL HISTORY. By the Rev. J. G. WOOD, M.A., F.L.S. With Four Hundred and Eighty Original Designs by WILLIAM HARVEY. Published by ROUTLEDGE & Co., London.

THE COMMON OBJECTS OF THE SEA-SHORE. By the Rev. J. G. WOOD, M.A., F.L.S. Published by ROUTLEDGE & Co., London.

We have placed these two useful and interesting volumes together, because they are compiled and written by the same author, and published by the same enterprising publisher. The "Illustrated Natural History" has already had a sale of upwards of five thousand copies; and in this, the second edition, one third more original matter has been introduced, and between thirty and forty new illustrations will be found in its pages. We know of no more instructive or attractive volume for the young. Mr. Wood's love of his subject has animated his pen, and his tenderness and affection for the living world influence his descriptions, so as to render them particularly valuable for educational purposes. He combats prejudices with great earnestness, and is ever ready with a word of sympathy and kindness for an ill-used animal. If at times we feel his style to be somewhat abrupt, we are called upon to remember that the author has been obliged to put much information into the smallest possible space, and to consider matter rather than manner, and every page is so full of information, that it would be hypercriticism to stumble over straws.

The little one-shilling volume on the popular subject of "Common Objects of the Sea-shore, including Hints for an Aquarium," is restricted to those objects which visitors to the sea-side are sure to find, and is, or ought to be, certain of an extensive sale. It is an unaffected little book, treating of sea-birds, and sea-eggs, and fish, and of creatures of all kinds which give interest to every-day life at the sea-side. We, however, strongly object to Mr. Wood's abbreviations, which deduct much from the dignity of our salt-water science. Only fancy our almost domestic "*Mesembryanthemum*" being abbreviated into "*Mes.*," and that most troublesome, though beautiful, "*Crassicornis*" being called "*Crass.*" We differ from Mr. Wood on one point. We never could "finger" a crassicornis with impunity, and have suffered from sharp "tingling" in the hand and arm for nearly an hour after endeavouring to place him in an advantageous position in our aquarium; but a day or two in captivity lessens this power, and he may then be safely handled. Those who desire to deal in "marine stores" cannot have a cheaper guide than Mr. Wood's, which, we had almost forgotten to state, has the advantage of Mr. Sowerby's illustrations.

POPULAR MUSIC OF THE OLDEN TIME; a Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. Vol. I. By W. CHAPPELL, F.S.A. Published by CHAMBER, BEALE, & CHAPPELL, Regent Street, London.

It is now nearly fifteen years ago since Mr. Chappell printed "A Collection of National English Airs," which met with great success, was speedily out of print, and has laid the foundation of the present greatly enlarged collection. In quantity it is nearly double the former work; the words of many old scraps have been recovered—sometimes

better versions of both words and music. The music is printed by movable types in the body of the page, which is a great convenience to the student, and the whole of the airs have been harmonised by G. A. Macfarren, than whom a more able musician could not have been found. Certainly Mr. Chappell has well bestowed the research of years; and we envy him the pleasure of his investigation, for we "love a ballad" as enthusiastically as the country girls in the "Winter's Tale;" and any Autolycus might pick our pocket in exchange for one. It is pleasant to read over the list that is given of good old tunes and earnest old English songs in this first volume:—"Robin Hood," "Sir Lancelot du Lake," and "Sir Eglamore," call up memories of romantic eras in our country's history; "The King and the Miller of Mansfield," of the joviality between prince and people; "The Spanish Pavan" and "Greensleeves," of the courtly dances of Elizabeth and James; "The Carman's Whistle" and "Maypole Song," of the joys of the peasantry, and their innocent life in "The Merry Milkmaids." The solemn strains of "Death and the Lady," or the tales of ill-fated love, like that narrated in "The Bailiff's Daughter of Islington," did duty on winter nights to pass time profitably; while the one enthusiastically described in its title as

"The rarest ballad that ever was seen,
Of the blind beggar's daughter of Bethnal Green,"

was the Pamela story which enchanted the lowly damsels of the seventeenth century, and may have occasioned many day-dreams of "the husband and coach and six," so liberally promised by fortune-tellers. It is pleasant to look back to the old days in England; there was much good in the simple people who loved the good old lays of the redoubtable Martin Parker and other ballad-writers, and we are glad to welcome them all in the excellent work before us.

THE FALL OF SEBASTOPOL. Printed in Chromolithography by DAY & SON, from the Picture by W. SIMPSON. Published by P. & D. COLNAGHI, London.

Such is the peculiar aspect of the present times, so much is the public mind ever concentrated on things that are, rather than on those which have been, that men have already ceased to talk—almost to think—about a war which less than two years ago was the subject of universal colloquy and excitement. Other political events have since sprung up to occupy the thoughts and create anxiety,—the Crimea has given place to India and China, and we seem to have concluded one great contest only to leave us free to commence others.

The large coloured lithographic print now before us represents the last scene in the fearful drama enacted at Sebastopol; in the foreground of the picture the retreating Russians are escaping over their bridge of boats from the doomed city, that looks like a huge fiery furnace, the flames from which shoot far and wide into the darkness of night with a grandeur that is appalling to contemplate, and with a brightness that brings every object distinctly before the eye; the scene, as the artist shows it, could only, in the history of modern warfare, have had its parallel of fiery magnificence in the destruction of another Russian city, Moscow; here, however, we have a large expanse of water reflecting back the lurid flames, and aiding, thus, the sublimity, horrors, and vividness of the catastrophe. The print is not alone an excellent specimen of the lithographic art, and a faithful copy of the original picture, which we have seen, but it appears as a suitable termination to the long series of Crimean views we have been called upon to notice since the outbreak of the war with Russia. *Requiescat in pace!*

THE PRACTICAL ANGLER; OR, THE ART OF TROUT-FISHING, MORE PARTICULARLY APPLIED TO CLEAR WATER. By W. C. STEWART. Published by A. & C. BLACK, Edinburgh.

This little book reached us so late in the trout-angler's year, that we apprehend any commendation of ours will be of little avail to him this season. By the time August has arrived, the best time for fly-fishing is over; trout are getting "off their feed," though they will take the fly, wind and weather permitting, till the end of October; but they decline in condition during the autumn months, get languid, and afford little sport, comparatively, and are scarcely worth capture; we have, however, occasionally been gratified with a good day's "take" in some of the southern streams of England very late in the autumn.

Mr. Stewart's treatise on "The Art of Trout-fishing" is strictly practical and instructive,—just the right kind of work to put into the hands of a

youngster who has not yet "fleshed his hook;" his experience has been gathered, we presume, on the lochs and rivers of Scotland, waters of which we admit to know nothing; but we have had a few years' practice with the rod in the lakes and streams of Wales, and the trout-rivers in the south, and can therefore bear testimony to the accuracy of the information which the author gives his readers on the art of capturing trout, either with the artificial fly or the live-bait. Some of his theories are new to us, but they appear so truthful that we have no hesitation in accepting them as facts, nor in recommending his book to every angler, whether experienced or not, for there is something in it for even an old hand to learn.

PORTRAIT OF THE MARQUIS OF LANSDOWNE, K.G. Engraved by J. R. JACKSON, from the Picture by F. GRANT, R.A. Published by FORES & Co., London.

Few, if any, of the political leaders of the last thirty or forty years, have secured and maintained so large a portion of respect and esteem from men of all parties as the venerable Marquis of Lansdowne, whose intellectual, mild, and benevolent countenance the pencil of Mr. Grant has most faithfully recorded, and Mr. Jackson's graver has as faithfully reproduced. This is just the kind of print we like to see of such a subject—bold, vigorous, and manly; the representation of one who has laid aside the trappings of office, and appears solely as the enlightened and high-minded British nobleman. The original picture is the property of his lordship's *quondam* colleague, Lord John Russell, and was exhibited this year at the Academy.

HELEN FAUCIT. Drawn on Stone by R. J. LANE, A.E.R.A., from a drawing by F. W. BUNTON, R.H.A. Published by E. GAMBART & Co., London.

A full-length portrait of this popular actress and most esteemed lady, in the character of Ion, as she appears with her right hand resting on a tripod, and a leafy wreath in her left. It is a beautiful *statuesque* figure, easy, graceful, and dignified; the countenance expressively sweet, soft, and intellectual. Mr. Lane's lithographic rendering of the subject is very delicate, yet firm in manipulation. As a whole, it is one of the most charming dramatic portraits we have ever seen.

OVER THE SEA; OR, LETTERS FROM AN OFFICER IN INDIA TO HIS CHILDREN AT HOME. Edited by the Rev. S. A. PEARCE, B.D. Published by T. HATCHARD, London; ROWBOTTOM, Derby.

We do not suppose these letters were originally written with a view to publication; but there is no reason why other young folk than those to whom they were addressed should not get such an insight into India and Indian life as the writer has given to his children. The scenery and the descriptions lie far in the interior generally, and, therefore, afford to the young reader more of novelty than is usually brought under the notice of children. The officer writes as a father who values the religious growth of his offspring equally with their intellectual progress; while inculcating the knowledge of this world, he does not lose sight of what is necessary to qualify them for an entrance into another.

THE THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER COLOURS. By GEORGE BARNARD. Parts I. & II. Published by HAMILTON, ADAMS, & Co., London.

We are relieved from the necessity of entering into a particular notice of this work, by the comments we made upon it about two years since, when it first appeared. The first edition being exhausted, another is now commenced, in which the author has used his opportunity for the insertion of more specific information, by the addition of several new illustrative plates, and enlarged instructions on the mode of working. The book is also printed in larger type, so that in every way its value is enhanced to the Art-student.

A WOMAN'S STORY. By MRS. S. C. HALL. Published by HURST & BLACKETT, London.

It is foreign to our purpose generally to notice works of fiction; but we feel assured that our readers will permit us to announce this work as published. Many years have passed since a novel by this lady has been issued; consequently, in this work will be found much of the result of experience, combined with much that cannot fail to interest in character, incident, and story. The author has established a reputation, and has laboured to uphold it.

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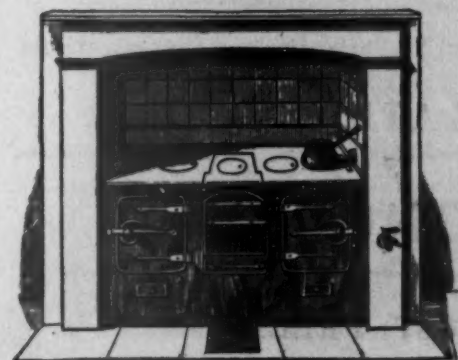
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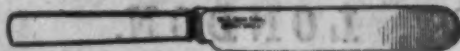
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CUTLERY WARRANTED.

The most varied assortment of TABLE CUTLERY in the world, all warranted, is ON SALE at WILLIAM S. BURTON'S, at prices that are remunerative only because of the largeness of the sales:—3½-inch ivory-handled table knives, with high shoulders, 12s. per dozen; desserts to match, 9s. 6d.; if to balance, 6d. per dozen extra; carvers 4s. 3d. per pair; larger sizes, from 19s. to 26s. per dozen; extra fine, ivory, 32s.; if with silver ferrules, 37s. to 50s.; white bone table knives, 7s. 6d. per dozen; desserts, 5s. 6d.; carvers, 2s. 3d. per pair; black horn table knives, 7s. 4d. per dozen; desserts, 6s.; carvers, 2s. 6d.; black wood-handled table knives and forks, 6s. per dozen; table steels, from 1s. each. The largest stock in existence of plated dessert knives and forks, in cases and otherwise, and of the new plated fish carvers.



BEDS, MATTRESSES, AND BEDSTEADS.

WILLIAM S. BURTON'S NEW LIST of BEDS, BEDDING, and BEDSTEADS, is now READY, and can be had gratis.

The quality of Beds, Mattresses, &c., of every description he is able to guarantee; they are made on the premises, in the presence of customers; their prices are in harmony with those which have tended to make his House Ironmongery Establishment the most extensive in the kingdom.



Feather beds	from	1	5	0	to	£8	0	0	
German spring mattresses	"	2	8	0	"	7	0	0	
Patent Rheocline Beds	"	2	10	6	"	6	6	0	
Horse-hair mattresses	"	0	16	0	"	5	0	0	
Wool mattresses	"	0	7	0	"	4	9	0	
Flock mattresses	"	0	6	6	"	0	18	0	
Best Alva and cotton mattresses	"	0	6	6	"	0	19	0	
Shoets	per pair	"	0	7	6	"	2	6	0
Blankets	each	"	0	3	0	"	1	4	0
Toilet quilts	"	0	4	0	"	1	7	6	
Counterpanes	"	0	2	6	"	0	15	0	
Portable folding bedsteads	"	0	12	6	"	4	15	0	
Patent iron bedsteads, with dove-tail joints	"	0	15	0	"	9	0	0	
Ornamental brass ditto	"	2	10	0	"	20	0	0	
Children's cots	"	0	15	6	"	5	0	0	
Bed hangings, in every variety	per set	"	0	14	0	"	10	0	

These very extensive Premises, composed of the ENTIRE OF EIGHT HOUSES, are devoted to the display of a most magnificent Stock of

ELECTRO AND SHEFFIELD PLATE,

Iron and Brass Bedsteads, Tea Trays, Tea Urns and Kettles, Dish Covers, Stoves, Fenders, Marble Mantel-pieces, Kitchen Ranges, Lamps, Glass and Metal Chandeliers, Candelabra, Clocks, Baths, Toilet Ware, and

GENERAL HOUSE IRONMONGERY,

So arranged in SIXTEEN LARGE SHOW-ROOMS, as to afford to parties furnishing facilities in the selection of goods that cannot be hoped for elsewhere.

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ESTABLISHED 1820.